

SAKARYA GOVERNMENT HOUSE AND THE TRANSFORMATION OF THE
CITY CENTER DURING THE SECOND HALF OF THE 20TH CENTURY

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ABSTRACT

SAKARYA GOVERNMENT HOUSE AND THE TRANSFORMATION OF THE CITY CENTER DURING THE SECOND HALF OF THE 20TH CENTURY

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This study focuses on Sakarya Government House, which was built as a result of a national competition organized by the Ministry of Public Works in 1955. Sakarya Government House constitutes a significant example both in terms of reflecting the conditions and architectural approaches of the period, as well as its strong relationship with and contributions to the development of the city of Adapazarı. Examining the design of the building by architects Enis Kortan, Harutyun Vapurciyan, Nişan Yaubyan and Avyerinos Andonyadis as well as its life span from its opening in 1960 until it was demolished in 2003 after the 1999 Adapazarı Earthquake, the study attempts to discuss its role in the transformation of the city center during the second half of the twentieth century. As such, the Sakarya Government House complex will be discussed in two main contexts, firstly on the building scale by referring to its architectural features and secondly on the wider city scale by focusing on the interaction of the complex with the city, mainly the center of Adapazarı that went through a considerable transformation by means of this building complex.

Keywords: Sakarya Government House, Adapazarı, modern architecture, public buildings, public space

ÖZ

SAKARYA HÜKÜMET KONAĞI VE 20.YÜZYILIN İKİNCİ YARISINDA ŞEHİR MERKEZİNİN DÖNÜŞÜMÜ

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Bu çalışma 1955 yılında Bayındırlık Bakanlığı tarafından düzenlenen ulusal bir yarışma sonucunda inşa edilen Sakarya Hükümet Konağı binasına odaklanmaktadır. Sakarya Hükümet Konağı, hem dönemin koşullarını ve mimari yaklaşımlarını yansıtmaması, hem de Adapazarı şehri ile olan güçlü ilişkisi ve gelişimine katkıları açısından önemli bir örnek teşkil etmektedir. Çalışmada, Enis Kortan, Harutyun Vapurciyan, Nişan Yaubyan ve Avyerinos Andonyadis tarafından tasarlanan bu binanın, 1960 yılında açılması ve 1999 Adapazarı depreminde aldığı ciddi hasarın ardından, 2003 yılında yıkılmasına kadar olan süreçte, şehir merkezinin dönüşümündeki rolü incelenir. Bu doğrultuda, Sakarya Hükümet Konağı kompleksi iki temel bağlamda tartışılacaktır; öncelikle mimari özellikleri incelenerek bina ölçeğinde, ikinci olarak da kompleksin kentle, özellikle bu yapı sayesinde önemli bir dönüşüm geçiren Adapazarı şehir merkeziyle etkileşimine odaklanarak daha geniş şehir ölçeğinde incelenecektir.

Anahtar Kelimeler: Sakarya Hükümet Konağı, Adapazarı, modern mimarlık, kamusal yapılar, kamusal alan



To my dear family...

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CHAPTER 1

INTRODUCTION

1.1. Aim and Scope

This study focuses on Sakarya Government House, which was built as a result of a national competition organized by the Ministry of Public Works in 1955. Examining the design of the building by architects Enis Kortan, Harutyun Vapurciyan, Nişan Yaubyan and Avyerinos Andonyadis as well as its life span from its opening in 1960 until it was demolished in 2003 after the 1999 Adapazarı Earthquake, the study attempts to discuss its role in the transformation of the city center during the second half of the 20th century. As such, the Sakarya Government House complex will be discussed in two main contexts, firstly on the building scale by referring to its architectural features and secondly on the wider city scale by focusing on the interaction of the complex with the city, mainly the center of Adapazarı that went through a considerable transformation by means of this building complex.

Taking the second half of the 20th century architectural context as the background, this study aims to evaluate the architectural design of the Sakarya Government House complex in relation to the modernity debates of the period. As Colquhoun claims, modern architecture is quite an ambiguous term itself and involves architectural practices of almost all of the 20th century.¹ It is open to interpretations and could refer to all buildings of the period irrespective of their ideological background. In other

¹ Colquhoun, 2002, p.10-11.

words, as Drexler states, it is doubtful that anybody will be able to offer a description of modern architecture without exceptions.² In this study, the terms “modern architecture” and “modernity” refer to the architectural practice in Turkey mainly in the 1950s, when Sakarya Government House was designed. With the pioneering examples such as İstanbul Hilton Hotel, the architecture of the period was produced by utilizing the opportunities provided by new technology, and by using geometric forms. In this respect, it was modern architecture that was produced in Turkey during the second half of the 20th century.

1950s’ modern architecture is defined in literature as the International Style, which originated in the United States of America and spread around the world with the same basic principles albeit showing local differences.³ In the 1950s, the construction sector was on the rise in Turkey, and developing communication means gave architects opportunities to follow foreign products. Thus, they got acquainted with new trends by seeing foreign examples and followed the applications in the world from the architecture press.⁴ In the same period, architectural competitions that were organized by the Ministry of Public Works met with huge interest among the young, newly graduated architects. As a result of competitions, architects had the opportunity to establish frequent dialogues with other architects, official institutions and universities.⁵ As Bozdoğan specifies for the period, a younger generation of architects were engaged into their own practices out of state patronage and produced examples that reflected

² Drexler, 1979, p.3.

³ Joedicke, 1969, quoted in Kortan, 1973, p.31.

⁴ Batur, Afife. “The Post-War Period: 1950-1960” in A Concise History: Architecture in Turkey during the 20th Century, İstanbul, 2005, p.69.

⁵ Karaaslan, Merih, “Söyleşi: Osmanlı’dan Bugüne Hükümet Konakları.” *Mimarlık*, 203 (1984), p.7.

the understanding of the modern International Style of the world⁶ by also interpreting the canonic approach of contemporary modern architecture in relation to the contextual determinations.

Sakarya Government House was the product of such a period, constituting a significant example of the architectural context in Turkey. It was the product of a competition project, designed with an innovative architectural approach in the modern, rational architecture of the International Style that was widely followed throughout the world at that time. Although this period has recently been the topic of analysis by architectural historians, it is noteworthy that literature has limitations regarding chronological and spatial aspects. Architectural historiography on the 20th century is generally restricted by focusing on the early period of the Republic and the built environment of the new capital city Ankara. In this regard, Altan points out that, due to the emphasis on the modernization process that accelerated with the establishment of the Republic, priority was given to urban planning and architecture in the metropolitan cities, especially Ankara, which experienced the greatest change in the first place and was expected to serve as an example for other regions.⁷ In recent decades, these limitations of historiography started to be overcome and besides Ankara, İstanbul and İzmir have been brought to the agenda, which later on gradually spread to cases throughout the country.⁸ Although the spatial limitation began to disappear over the years, the city of Sakarya, its physical environment, its architectural

⁶ Bozdoğan, S. and E. Akcan, Populist Democracy and Post-War Modernism in *Modern Architectures in History*, İstanbul, 2012, p.117.

⁷ Altan-Ergut, Elvan. “Cumhuriyet Dönemi Mimarlığı: Tanımlar, Sınırlar, Olanaklar.” *Türkiye Araştırmaları Literatür Dergisi* 7, no. 13 (2009a), p.124.

⁸ Altan-Ergut, Elvan. “Cumhuriyet Dönemi Mimarlığı: Tanımlar, Sınırlar, Olanaklar.” *Türkiye Araştırmaları Literatür Dergisi* 7, no. 13 (2009a), p.124.

production or its urban transformation have never been at the center of architectural historiography.

However, Sakarya Government House, designed in 1956, was one of the pioneering works for modern architecture of the period in Turkey with reference to its innovative design approach, by applying details and materials that had not been commonly used in the country before. Kortan draws attention to this point, indicating that Sakarya Government House is not known much among the architectural community, often overshadowed and stayed in the background because of the lack of enough publications about it.⁹

In fact, in the publications about the architecture of the period, the building was either not mentioned at all or not discussed in detail, which constitutes the starting point of this study. This study attempts to reevaluate the widely discussed and studied debates on modern architecture of the 1950s, yet this time, through a rather overshadowed case, which is still one of the most successful examples of the period with all its aspects.

On the other hand, apart from the architectural history literature, there is a multitude of studies about the city of Sakarya, primarily pioneered by Sakarya University. In this context, the determination of the areas where the knowledge is concentrated regarding the city, is considered important in terms of creating new investigation areas. Studies on the central district of Sakarya, Adapazarı, have been foremost in the focus of earthquake researchers for many years, due to its geographical location being in an earthquake region and having three devastating earthquakes in every thirty years during the last century, i.e. in 1943, 1967 and 1999. The researches on this subject have been substantially diversified and the subject has been handled with from a

⁹ Kortan, E., 2003, “Soruşturma 2003: Mimarlık Geçmişini Değerlendiriyor” Üzerine Bir Deneme, Enis Kortan. *Mimarlık*, no. 314. Retrieved from: <http://www.mimarlikdergisi.com/index.cfm?sayfa=mimarlik&DergiSayi=26&RecID=257>

number of different aspects related to the built environment, such as the geotechnical and engineering performance of the building stock in the district, fault line investigations on structural damages observed after the earthquakes, engineering analyzes of the destroyed buildings, and the effects of earthquakes on construction economy. Apart from these, it could be argued that there are various researches regarding the vegetable and fruit growing and agricultural activities, which constitute the main source of income of citizens. The impact of Sakarya University and its contribution to and interaction with the city and citizens has been another subject that is highly studied. Despite this existing literature, architectural studies concerning the city are quite few. There is a study investigating the religious architectural production of the Ottoman period in the city. However, a number of other studies on the urban scale and regional planning evaluates the city once again in the context of earthquakes.¹⁰

This study aims to contribute to the literature on architectural and urban context of Turkey during the 20th century by studying the case of Adapazarı to enhance information about places beyond big cities such as Ankara, İstanbul and İzmir. Focusing on the case of Sakarya Government House, the study also aims to contribute to the limited literature on architectural and urban development of Adapazarı during the period in terms of the relation between the architectural features of the building complex and its role in the transformation of the city center.

Adapazarı, which had been a small town in the early years of the Republic, retained its traditional character to a great extend until the mid-twentieth century. In 1954, due to the fact that the city became a provincial center, it began to undergo a major urban transformation and its traditional character changed in time. As a result of this change

¹⁰ Two of the publications that previously examined Adapazarı on an urban scale analyzes the city as a case study and merely in relation with the earthquakes. See: Bayhan, Fikret. *Impacts of Planning Decisions in Earthquake Vulnerable City, The Case of Adapazarı*, METU, 2010, Ankara.; Mestan, Çiğdem Cemile. *The Role of The Physical Planning In The Reduce Of The Earthquake Damages, Example of Adapazarı Settlement*, Gazi Uni., 2005, Ankara.

affecting the general urban context, it is noteworthy that several public buildings were constructed from the mid-20th century onwards.¹¹ In this context, as a result of the powerful interaction of Sakarya Government House with the city, the complex acted as one of the most influential factors in the formation of a modern administrative center in Adapazarı; and together with its architectural value, it gained a place in the civic memory. Thus, this study examines the transformation of the city center of Adapazarı at the time and intends to evaluate Sakarya Government House in this context.



Fig.1.1: The research area of the study, marked on the map of Adapazarı of 1977.

(Sakarya Metropolitan Municipality Development and Urban Planning Department.)

Starting from the design of Sakarya Government House in the 1950s, expanding until it was seriously damaged in the 1999 Adapazarı Earthquake and finally when it was

¹¹ Narin, Resul. “Osmanlı Devleti’nde Bir Ticaret Şehri: Adapazarı ve Gümrüğü in *Arşiv ve Tarihçiliğe Adanmış Bir Ömür Prof. Dr. Atilla Çetin’e Armağan*, Sakarya Büyükşehir Belediyesi Kültür ve Sosyal İşler Dairesi Başkanlığı, 2006, p.265.

demolished in 2003, the study examines the change of the urban context by the formation of squares, and streets, and the consequent administrative, commercial and housing areas in and round the center of the city in relation to the Sakarya Government House complex. As Altan points out the developing comprehensive perspective and interdisciplinary approach in architectural historiography, also in this study, instead of focusing exclusively on singular buildings, the production of the built environment will be analyzed in a holistic way.¹² Sakarya Government House, in this research, will be interpreted by examining architectural production in relation to social processes instead of solely focusing on the building. In other words, not only the building as the final product of architecture, but also how and why it was designed, built and used will be the focus of discussion.¹³

For all these reasons, Sakarya Government House, which is the prominent public structure in the formation of the modern city center of Adapazarı, will be examined in relation to its architectural features that make it unique on one hand, and on the other hand, its spatial contributions to the city will be evaluated.

1.2.Methodology and Organization

A comprehensive literature survey was the first step of the study to examine the related national and local sources, and this research was shaped around three main topics. In order to better illustrate the transformation of the city and the contribution of Sakarya Government House to this change, the sources that concentrate on the historical and physical development of the city of Sakarya and its district of Adapazarı formed the first of topics. Secondly, regarding the architectural analysis of Sakarya Government

¹² Altan-Ergut, Elvan. “Cumhuriyet Dönemi Mimarlığı: Tanımlar, Sınırlar, Olanaklar.” *Türkiye Araştırmaları Literatür Dergisi* 7, no. 13 (2009a), p.122.

¹³ Altan-Ergut, Elvan. “Cumhuriyet Dönemi Mimarlığı: Tanımlar, Sınırlar, Olanaklar.” *Türkiye Araştırmaları Literatür Dergisi* 7, no. 13 (2009a), p.123.

House and in order to make more accurate determinations about its place in the architectural production of the period, the sources about the architectural context of the second half of the 20th century should also be extensively studied. Third and lastly, in order to more accurately interpret the impact of this building complex on the urban context of the Adapazarı city center, a number of readings regarding the concepts such as public buildings, public space, public use and public squares were made. Regarding the history of the city of Sakarya and specifically Adapazarı, the main source has been the article that was presented at the Sakarya Symposium,¹⁴ which comprehensively examined the written literature about the history of the city. Basically, in accordance with the information obtained from this source, the proposed encyclopedias were examined in order to give a general idea about the district respectably. In addition to this, the proceedings of the symposiums organized and hosted by Sakarya University in order to contribute to the historical accumulation of the city and published as books later on, form an important part of the resources.¹⁵

Another significant resource for the study was formed by the works and the personal archive of Resul Narin, which include a great number of historical documents and photos of Sakarya concentrating on the region in its many aspects such as its administrative and social structure and economy when it was a district of the Kocaeli province.

¹⁴ Uslu, Dilara. “Sakarya Şehir Tarihi Hakkında Yazılmış Eserlerin İncelenmesi” in Geçmişten Günümüze *Sakarya Sempozyumu Bildirileri*, Sakarya, 2017, p. 728.

¹⁵ Organized collectively by Adapazarı Chamber of Commerce and Industry and Sakarya University Faculty of Economics and Administrative Sciences, the symposium is specified to undertake the role to serve as a model for the symposiums that will be held afterwards. Named as “Dünden Bugüne Adapazarı”, this symposium evaluates Adapazarı after the 1950s under the sessions of Environment and Urban Planning, Social Structure and Education, Financial and Business Life. It has an important place among the studies on the city of Sakarya and it is one of the most comprehensive and versatile researches regarding its historical development.

In addition to the research works, archival documents and publications such as periodicals and newspapers were scanned and related news and information were included in the research.¹⁶ Moreover, the investigation of maps, which are concrete documents of the development of the city, constituted an important part of the research. In this context, the maps shared in the book *Dünden Bugüne Adapazarı* and the maps taken from the Sakarya Metropolitan Municipality Directorate of Reconstruction and Urbanism were also used in the study.

In order to understand the architectural context of the production of Sakarya Government House itself, studies on the architecture of the 1950s form the basis of evaluation.¹⁷ More significantly, personal interviews with the architects of the

¹⁶ The Archive of Milli Kütüphane, the Presidential Archives of Ottoman and Republican periods, *Milliyet* newspaper archive and the personal archive of Resul Narin are among the mostly utilized.

¹⁷ For the main sources on the architecture of the 1950s, see: Colquhoun, A. (2002) *Modern Architecture*. Oxford University Press, Oxford; Curtis, W. J. R. (1982) *Modern Architecture since 1900*. Prentice-Hall, Inc; Davies, C. (2017) *A New History of Modern Architecture*. Laurence King Publishing; Doordan, D. (2002) *20th Century Architecture*. Harry N. Abrams, Inc. Publishers; Frampton, K. (1980) *Modern Architecture A Critical History*. Oxford University Press, New York and Toronto; Goldhagen, S. W. ve R. Legault (der.) (2002) *Anxious Modernisms. Experimentation in Postwar Architectural Culture*. The MIT Press; Ockman, J. (ed.) (1993) *Architecture Culture 1943-1968*. Rizzoli International Publications; Pendlebury, P., E. Erten, P. J. Larkham (eds.) (2015) *Alternative Visions of Post-War Reconstruction: Creating the Modern Townscape*. Routledge. For the main sources on the architecture of the period in Turkey, see: Alsaç, Ü. (1976) *Türkiye'deki Mimarlık Düşüncesinin Cumhuriyet Dönemi'ndeki Evrimi*. KTÜ Baskı Atölyesi; Batur, A. (2005) *A Concise History: Architecture in Turkey during the 20th Century*. Mimarlar Odası, Ankara; Bozdoğan, S. and E. Akcan, (2012) *Turkey: Modern Architectures in History*, Reaction Books; Bozdoğan, S. (2008) "Democracy, Development, and the Americanization of Turkish Architectural Culture in the 1950s", in S. Isenstadt & K. Rizvi, eds. *Modernism and the Middle East Architecture and Politics in the 20th Century*. University of Washington Press; Gürel, M. (ed.) 2016. *Mid-Century Modernism in Turkey: Architecture across Cultures in the 1950s and 1960s*. Routledge; Holod, R. & A. Evin (eds.) (1984) *Modern Turkish Architecture*. University of Pennsylvania Press; Kaçel, E. (2011) "This is not an American House: Good Sense Modernism in 1950s Turkey", in Duanfung Lu (ed.), *Third World Modernism: Architecture, Development and Identity*. New York, NY: Routledge; Sözen, M. and M. Tapan (1973) *50 Yılın Türk Mimarisi*. Türkiye İş Bankası Kültür Yayınları, İstanbul; Vanlı, Şevki (2006) *Bilinmek İstenmeyen Yirminci Yüzyıl Türk Mimarlığı. Eleştirel Bakış*. Şevki Vanlı Mimarlık Vakfı, Ankara.

building, Enis Kortan and Nişan Yaubyan, as well as the books and articles written by these architects on the subject were the main references.¹⁸

Following the literature survey, the primary method used in the study was to bring together all the obtained documents on the urban scale for the city of Adapazarı and on the building scale for Sakarya Government House with an interdisciplinary and holistic approach, in order to accurately interpret the production of the building and its impact on the transformation of the city center. In this way, the attempt is to demonstrate that Sakarya Government House initiated the formation of a new administrative center by the transformation of the previous city center by creating a modern, alternative attraction point in the city.

In accordance with this purpose, the comparison method was equally important and frequently used in the study. In order to explain both the impact of Sakarya Government House on the transformation of the city center and to interpret the formation of a new public square in the city, the “old” and the “new” configurations and appearances of the city were compared. This method was crucial in order to clarify the suggested transformation of the city from a small, classical Ottoman city to a modern Republican center.

In this respect, following the introduction, the study is organized around three main chapters. Starting with a general overview of the city, Chapter Two reviews the historical development of Sakarya by examining the city starting from its existence as a village in the earlier centuries, and a district in the late Ottoman period to its

¹⁸ In various articles and publications, Enis Kortan mentions the design and construction process of Sakarya Government House. See: Kortan E. (1973). *Türkiye’de Mimarlık Hareketleri ve Eleştirisi 1950-1960*, Ankara: ODTÜ Mimarlık Fakültesi; Kortan E. (1973). *Türkiye’de Mimarlık Hareketleri ve Eleştirisi 1960-1970*, Ankara: ODTÜ Mimarlık Fakültesi; Kortan, E. (2003). “Soruşturma 2003: Mimarlık Geçmişini Değerlendiriyor” Üzerine Bir Deneme, *Mimarlık*, sayı:314; Kortan, E. (2012). *Hümanist Bir Mimarlığa Doğru Enis Kortan Proje ve Uygulamalar, 1952-2005*. Ankara: Boyut Yayın Grubu. In addition, for the assesment of Nişan Yaubyan about the project, see: Yaubyan, Nişan. "Mesleğine Tutkun Bir Mimar." Interview by Erhan Demirtaş. Mimdap, January 21,2019; Mimarlığa Doymayan Adam: Nişan Yaubyan. Directed by Atom Şaşkal, İstanbul, 2017.

transformation into an independent province of the Turkish Republic in the mid-20th century. At this point, the historical administrative center of the Ottoman period with the government building of Adapazarı is examined in order to strengthen the evaluation of the new administrative center of the city in the mid-20th century.

Chapter Three focuses on the Sakarya Government House. Following the introductory section, which describes the functional, symbolic and stylistic features of government houses in general both in the Ottoman and Republican periods, the second section examines the design process of Sakarya Government House, beginning with its architectural project competition and focusing on the jury reports as well as examining other proposed projects for the same competition. The following section presents the architects of the winning project and their general architectural approaches with specific examples in order to comprehend their decisions related to the design of Sakarya Government House. In the next section, the design and construction phases of the building are discussed in the context of the production of modern architecture during the period in Turkey.

Chapter Four discusses the building within its extended urban environment by interpreting two different scales of the city and the building complex together. In order to evaluate the building from a larger perspective, the urbanization of the city center will be evaluated by examining the new streets as the emerging axes and mainly the reorganization of Atatürk Boulevard as effective in the formation of a new attraction center for the city. In this framework, in relation with Atatürk Boulevard and the Station and Government Squares, the transformation of the administrative center as well as the development of the new commercial and residential areas around the city center are examined. In the following section, by focusing on the square provided in front of Sakarya Government House and other open public spaces around, the dimension of the interaction that the building complex established with the citizens is explored by discussing how and for what main purposes it was used, and its place in the urban memory.

By bringing together the architectural aspects of Sakarya Government House in its own scale and the city of Sakarya in a wider perspective, the aim is to produce new knowledge on Adapazarı and Sakarya Government House during the second half of the 20th century, which have hitherto not studied as part of the related literature. The analysis is also significant as the Sakarya Government House complex was demolished in 2003 after the damage caused by the 1999 Adapazarı Earthquake.



CHAPTER 2

THE CITY OF SAKARYA

Sakarya settles in the midst of a fertile and wide plain formed by the Sakarya River through centuries which crosses the Geyve Strait after passing through Eskişehir, Ankara and Bilecik provinces on the northern slopes of Samandağ and Keremali Mountains.¹⁹

Tracing back the historical evaluation of the city, according to the oldest findings, the region was under Byzantine domination between 395-1326. During this period, the city gained a number of important work in terms of architectural production, such as Justinianus Bridge. In 1326, the region came under the Ottoman rule that would last for years. In the following period, in 1536, Ada Village was established in the region and found a place in official records.²⁰ (Fig.2.1) Likewise, it is noteworthy that important Ottoman voyagers in their travel books, such as Katip Çelebi in his *Cihannüma* and Evliya Çelebi in his *Seyahatname* briefly mentioned the region and its surroundings.²¹

¹⁹ Odabaş, Fatih. 19. Yüzyılda Adapazarı'nın Sosyo-Ekonomik Yapısı, 2007, p.2.

²⁰ Further information can be obtained from Agah Yönsel's article, *Adapazarı Tarihine Ait Belgeler*, which traces the word "Ada" in historical documents. Please also refer to *Ada Kariyesi'nden Sakarya Vilayetine* of Hasan Balcıoğlu and *Temettuat Defterlerine Göre Ada Kazası* of Resul Narin for extensive information regarding the changes in social and administrative strcuture of the city.

²¹ Çelik, Abdullah, 2007.

On the other hand, by the end of the 18th century, important structures such as Orta Mosque and Ağa Mosque, which constitute the core of the city, had already been added to the architectural environment of the city. Therefore, following the period after the establishment of Adapazarı as a village, namely the Ada Village, this chapter aims to explain the evolution and progress of the city from a late developing city of the late Ottoman period into a significant city in the Republican period.

2.1. Sakarya in the Late Ottoman Period

Adapazarı, which had been founded as a village in the 16th century, functioned as a market for the surrounding cities.²² As its name indicates, the fertile land of the plain became an important market for many cities nearby. The city which had been established as a market place since the Ottoman conquest, maintained this feature throughout its history.²³

As such Adapazarı has been a city developed by means of trade.²⁴ The village, which became a sub-district (*nahiye*) of Kocaeli in 1746, was an economic and social center, and has continued to constitute the core of the city until today. Every week, the market was organized as the place where the people of the surrounding villages and nomadic tribes as well as its own inhabitants came and sold their crops.²⁵ This socio-cultural interaction and exchange between people and different communities gradually made Adapazarı a lively center and prepared the ground for its rapid development. Thus,

²² Odabaş, Fatih. 19. *Yüzyılda Adapazarı'nın Sosyo-Ekonomik Yapısı*, 2007, p.3-4.

²³ Odabaş, Fatih. 19. *Yüzyılda Adapazarı'nın Sosyo-Ekonomik Yapısı*, 2007, p.3-4.

²⁴ Narin, Resul. *Osmanlı Devleti'nde Bir Ticaret Şehri: Adapazarı ve Gümrüğü*, 2016, p.263.

²⁵ Eröz, Mehmet. *Adapazarı'nın Teşekkülü*, 1966, pp.61-70.

analyzing the phonetic background of its name, Narin remarks that the word “market/bazaar” (*pazar*), which forms the root of the word Adapazarı, explains the importance of the market organized in the region from the earliest times of the city. Therefore, this market had a great effect on the transformation of the structure of the region from a small village to a city center.²⁶

Towards the 19th century, this function has begun to transform the city into a commercial center. As a result, as the plain processed, the population increased rapidly.²⁷ According to the census records of *Temettuat Defterleri*, in 1844, there were seven neighborhoods in the center of Adapazarı District, which take their names mostly according to their commercial functions; Bağcılar, Hocaoglu, Kuyumcu, Mehmet Efendi, Pabuçcular, Tekeler and Yahyalar.²⁸ Consisting of a total of 267 households residing in these seven neighborhoods, the estimated population of the region for the period was approximately 1335.²⁹

As can be seen from Fig. 2.2, Adapazarı was one of the places that reflected the cosmopolitan structure of the Ottoman Empire quite well. It was a rather rich place in terms of multi-ethnicity consisting of Muslims, Rumelia immigrants, Laz and Georgian, Circassian and Abkhazian, Yoruk tribe, Armenian, Greek, Jewish and Kurdish groups all together.³⁰

²⁶ Narin, Resul. *Osmanlı Devleti'nde Bir Ticaret Şehri: Adapazarı ve Gümrüğü*, 2016, p.270.

²⁷ Odabaş, Fatih. *19. Yüzyılda Adapazarı'nın Sosyo-Ekonomik Yapısı*, 2007, p.4.

²⁸ Odabaş, Fatih. *19. Yüzyılda Adapazarı'nın Sosyo-Ekonomik Yapısı*, 2007, p.6.

²⁹ Odabaş, Fatih. *19. Yüzyılda Adapazarı'nın Sosyo-Ekonomik Yapısı*, 2007, p.6.

³⁰ Narin, Resul. *Osmanlı Devleti'nde Bir Ticaret Şehri: Adapazarı ve Gümrüğü*, 2016, p.260.

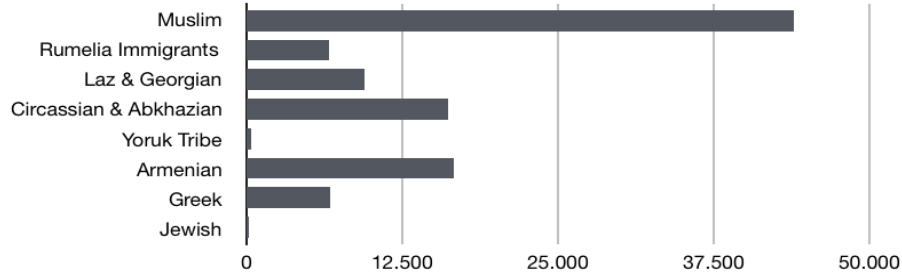


Fig.2.1: The chart showing distribution of the population according to ethnic background of the people living in Adapazarı, 1913.

(Prepared by the author)

As a summary, the city of Adapazarı constitutes an important example of how economic/financial factors affect the formation of a city.³¹ The market established in the region was even instrumental in the formation of the name of the city. Likewise, with the effect of this market, the region developed and became the center of the district. (Fig.2.2)

As mentioned, the settlement and habitation in the plain initially started during the Ottoman period and settlers started to process the fertile soil. On the other hand, in terms of demographic analysis, as the plain was cultivated well, the population consequently increased and, as a result Adapazarı turned into a central district (*merkez kazası*) of Kocaeli, in 1852.³²

Following this, after the establishment of the municipal organization in 1861, in addition of being a commercial center, the city gained an administrative function as well. After Adapazarı became a municipality in 1865, it was endeavored to be

³¹ Narin, Resul. *Osmanlı Devleti'nde Bir Ticaret Şehri: Adapazarı ve Gümrüğü*, 2016, p.260.

³² Odabaş, Fatih. *19. Yüzyılda Adapazarı'nın Sosyo-Ekonomik Yapısı*, 2007, p.45.

managed and modernized in accordance with the demands of the Tanzimat bureaucrats.

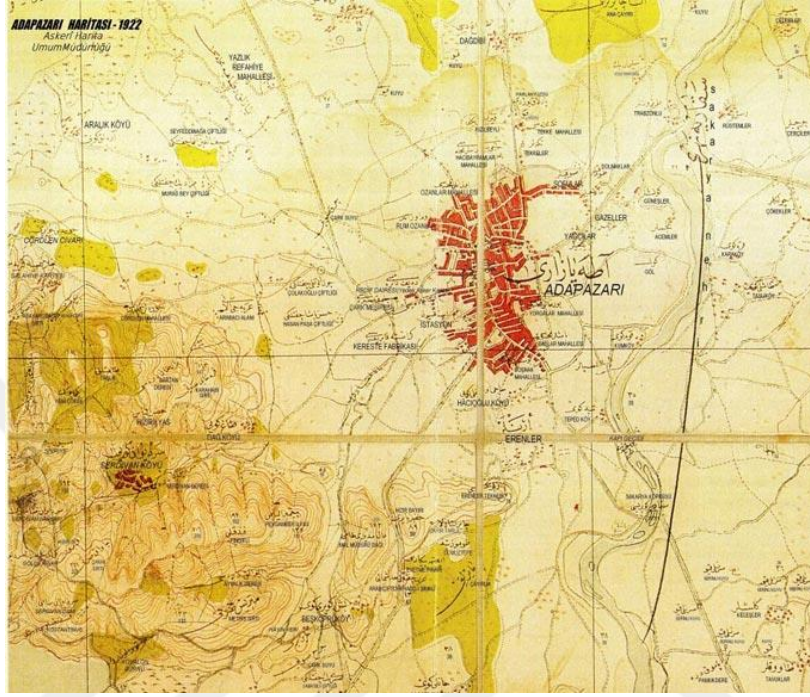


Fig.2.2: The map of Adapazarı region, 1921.
(General Directorate of Military Maps)

During this period, the administrative center, which will be explained in the following chapters, began to be formed with the construction of new structures. Meanwhile, services in many fields such as education, health and industry, which were transformed by the state with the aim of modernization, also started to transform the built environment of the city with the rapid rise in the construction of buildings such as schools, hospitals, factories and cultural facilities.³³ In 1899, the arrival of a 9 km line from Arifiye on the 133th kilometer of the Haydarpaşa-Ankara railway line to the city

³³ *Dünden Bugüne Adapazarı*, 2008, Sakarya Büyükşehir Belediyesi Yayınları, p.48.

accelerated its development rapidly.³⁴ With this modern means of transportation, Adapazarı enriched economically and had the opportunity to market its products in larger market places, such as İstanbul.³⁵ (Fig.2.3) From the rare contemporary photographs and the memories of the people, it is seen that, when it was first constructed, there were not many buildings but empty lands existed around the station.³⁶ However, in the following years, many buildings with different functions were developing in this new area and an alternative attraction point of the city to the old city center constitute of the previously mentioned bazaar and mosques, was being formed.

In the mid-19th century, regarding the demographic structure of Adapazarı, it could be argued that the majority of its population was still living in villages. In parallel with village life, the main economic activities were agriculture and livestock breeding. From the mid-19th century on, as a result of this aforementioned evolution, Adapazarı entered a rapid urbanization process. One of the most important indicators of the urbanization of the city was the banking activities in the region. The first bank of Adapazarı, the Adapazarı Islamic Trade Bank (*İslam Ticaret Bankası*), was established in this period.³⁷

³⁴ 65 km long Haydarpaşa-Ankara railway had seven stations. This railway, connecting İstanbul to Ankara and other Anatolian cities, was passing through the Sakarya province. Starting from Haydarpaşa, until 10 km east of İzmit, it was extending in parallel to today's D-100 highway, turning north in Derbent province and reaching the Arifiye Station by following the southern part of Sapanca Lake. It was separated from the main line in Arifiye Station and, after a 8.4 km distance, it ended at Adapazarı Station. The main railway that was reaching from Arifiye to the south was following today's Arifiye-Eskişehir highway and reaching Ankara as the final destination of the line during the late Ottoman period.

³⁵ Narin, Resul. "The Times'ın Penceresinden 19. yy Adapazarı'na Bakış." *Müteferrika*, sayı:37 (2010): 190.

³⁶ Kent ve Demiryolu. (2014, December 29).

³⁷ It is known that Adapazarı Islamic Trade Bank was established as a private bank by Bosnian Hacı Ademzade İbrahim Efendi and his friends with a capital of 100000 Turkish Lira of the period. For

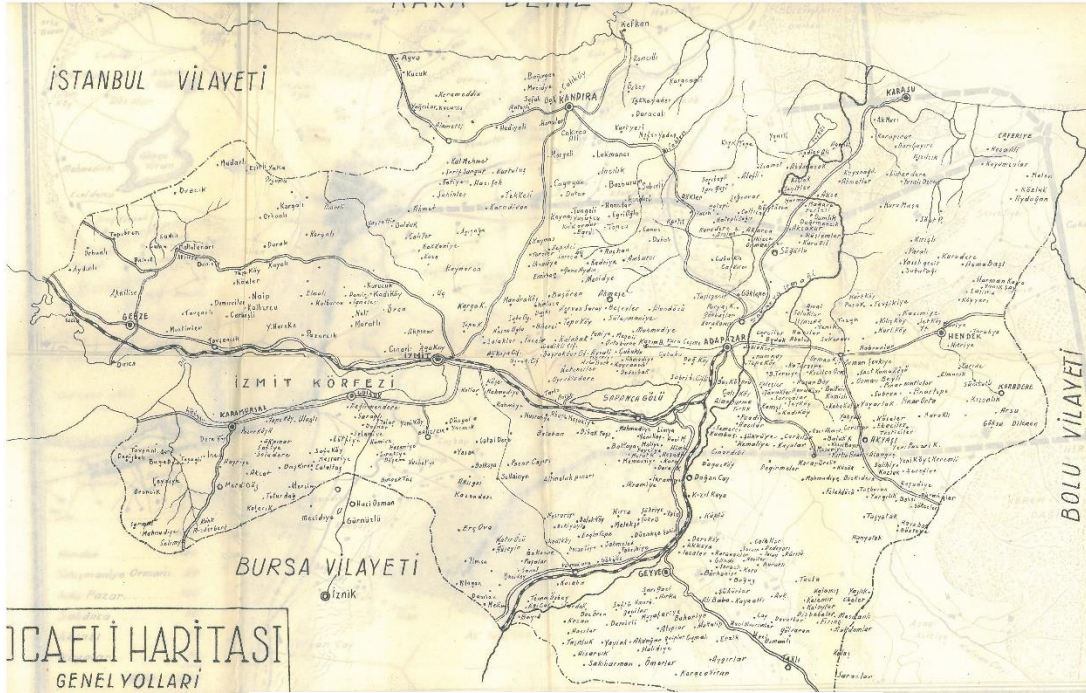


Fig. 2.3: Kocaeli province, around the 1940s.
(Resul Narin Archive)

In addition, two of fourteen national banks throughout the country, which had been established during the Ottoman Empire and were able to continue to exist through the Republican period, were opened in Adapazarı. The establishment of Ziraat Bankası in 1889 and Osmanlı Bankası in 1907³⁸ which later followed by Adapazarı Emniyet Bankası in 1919 and İş Bankası in 1924 were among important financial progress for the city.³⁹ Although these afore-mentioned banks were either branches of national banks or regionally established banks which became national banks in time, such as

further information please refer to Subaşı, T. (2005). *I. Meşrutiyet Döneminde Adapazarı'ndaki Sosyal Hayat Hakkında Bazı Gözlemler*, *Sakarya İli Tarihi*, SAÜ Yayınları, Sakarya, p.409-448.

³⁸ Narin, Resul. *Cumhuriyetin İlk Yıllarında Adapazarı Ticari Hayatına Dair Tespitler*. Edited by Ertaş M., Aydın M., & Bilgin A. Sakarya, 2017, p. 485.

³⁹ Subaşı, Turgut. *I. Meşrutiyet Döneminde Adapazarı'ndaki Sosyal Hayat Hakkında Bazı Gözlemler*. SAÜ Yayınları, İstanbul, 2005, p.433.

Adapazarı Islamic Trade Bank later on, which also became one of the few banks that would survive in the Republican period and open branches around the whole country.⁴⁰ Therefore, the fact that banking business was that much developed in the region reflects the urbanization process and gives important clues about the economic situation of the city.

Another significant indicator of the urbanization of the city was related to the opening of factories. The industrialization efforts, such as the establishment of Flour Factory, Wagon Factory, Iron and Wood Factory (*Demir ve Tahta Fabrikası*) and Silk Factory, were among important initiatives noticeable in the city during the 19th century.⁴¹

Considering all these developments, the 19th century was a considerably effective period in terms of the socio-economic development of Adapazarı. As Narin suggests, the accumulation gained in this century made Adapazarı a center of attraction in the beginning of the 20th century.⁴²

2.2. Sakarya as a Province of the Turkish Republic

Adapazarı entered the 20th century with a significant economic accumulation. Beginning from the end of the 19th century, it became a lively center that grew year by year both in terms of population through external migration and, as mentioned, with a rapidly developing economy. Regarding this, being one of the most important commercial cities of its time by means of its geographic location, Adapazarı was also

⁴⁰ The bank could survive even until the 2000s under the name of Turkish Trade Bank (*Türk Ticaret Bankası*). For further information please see: Narin R, (2017), Cumhuriyetin İlk Yıllarında Adapazarı Ticari Hayatına Dair Tespitler, *Geçmişten Günümüze Sakarya Uluslararası Sakarya Sempozyumu Bildirileri*, ed. Ertaş M., Aydın M., & Bilgin A. pp. 477-497.

⁴¹ Selvi, Haluk. *II. Meşrutiyet Döneminde Adapazarı ve Çevresi (1908-1918)*, SAÜ Yayınları, İstanbul, 2005, p.477.

⁴² Narin, Resul. *Osmanlı Devleti'nde Bir Ticaret Şehri: Adapazarı ve Gümrüğü*, 2016, p.270.

the brightest city of Kocaeli province in terms of economic and socio-cultural aspects.

⁴³ The economic accumulation taken over from the Ottomans was considerably developed during the Republic period as well and Adapazarı continued to be a center of attraction throughout years. Despite all these developments, in the first quarter of the century, Adapazarı was still a district of İzmit. According to 1918 demographic data, İzmit province consisted of seven districts. When the population distribution of these districts in 1831 is examined, it is understood that the highest number belonged to the Adapazarı district with a population of 102,051. Moreover, with a population of 71,349, the central district of İzmit, which gave its name to the city, lagged behind Adapazarı. These were followed respectively by the other districts; Karamürsel, Kandıra, Geyve, Yalova and İzmit.⁴⁴ (Fig.2.4)

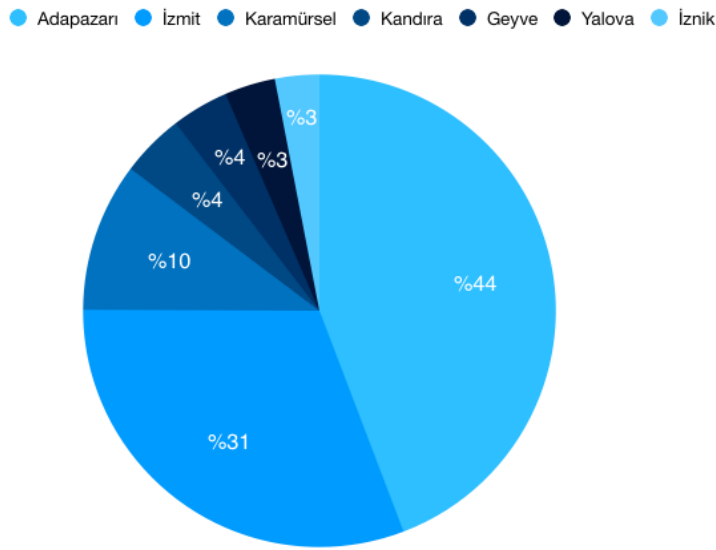


Fig.2.4: The population distribution by districts of Kocaeli, 1831.

(Prepared by the author)

⁴³ Narin, Resul. *Cumhuriyetin İlk Yıllarında Adapazarı Ticari Hayatına Dair Tespitler*. Edited by Ertay M., Aydın M., & Bilgin A. Sakarya, 2017, p. 490.

⁴⁴ Çam, Yusuf, 2014, p.150.

By the early 1900s, the conjuncture of the city was not much different. As summarized in Fig. 2.6, according to the 1906 census, 97,425 people lived in Adapazarı; and in 1914 census this number rose up to 102,051. On the other hand, 64,927 people were living in the city center İzmit according to the 1906 census; and according to the 1914 census, this number slightly increased to reach 70,887.⁴⁵ The population data also show that Adapazarı had almost 50% more population than İzmit, the central district of the province.

Aside from economic and demographic situation of the city, a number of social and cultural developments were noticeable in the city during the early 20th century. In 1918, Sabiha Hanım Primary School was established in the city and in the following year a daily Adapazarı newspaper started to be published. In addition, the first private hospital of Kocaeli Province was established in 1926. (Fig.2.5)

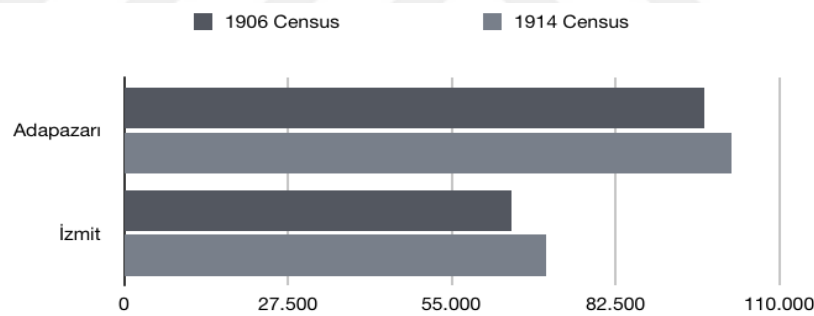


Fig.2.5: The population growth of Adapazarı and İzmit districts according to census in 1906 and 1904.

(Prepared by the author)

During the following years, the establishment of the Seed and Breeding Trial Station (*Adapazarı Tohum Islah İstasyonu*) and supply of the first electricity to the city from the engine producing electricity by the Wood and Iron Factory (*Tahta ve Demir Fabrikası*) , as well as the establishment of new public hospitals and schools right next

⁴⁵ Narin, Resul. *Cumhuriyetin İlk Yıllarında Adapazarı Ticari Hayatına Dair Tespitler*. Edited by Ertaş M., Aydın M., & Bilgin A. Sakarya, 2017, p. 488.

to the city center, which will be examined profoundly in the next chapters, were among important progressive interventions in the center.⁴⁶ Considering all this, it could be argued that Adapazarı was the most developed district of İzmit in terms of socio-cultural progress as well as production, economy and demographic aspects. At this point, Çam emphasizes the level of development of Adapazarı from a different point of view. He points out that, due to the fact that Adapazarı was the mostly developed district of İzmit, the governors to be appointed here were considered very important and selected carefully especially when compared to other districts. Therefore, it could be seen that the people who served as the governor of Adapazarı undertook important duties in later periods of their careers.⁴⁷

At the end of the First World War, the city was occupied by the Greek forces, and later during the years of the national struggle, it was taken by the Turkish forces in 1921.⁴⁸ During this period, a number of significant events occurred regarding the socio-cultural life of the city. For instance, while the Armenians had an important position in Adapazarı city life, due to the war conditions, they had been deported and migrated to places far away from the city. The capital owners in the city purchased the enterprises of the outgoing Armenians and continued to operate these businesses.⁴⁹ Following the victory of the national struggle, with the proclamation of a new regime, the Turkish Republic, Adapazarı also entered into a new process. In this respect, Narin argues, despite all the difficulties and circumstances of the period, local people of

⁴⁶ Çelik, Abdullah, 2007.

⁴⁷ Çam, Yusuf, 2014 ,p.204.

⁴⁸ Odabaş, Fatih. *19. Yüzyılda Adapazarı'nın Sosyo-Ekonomik Yapısı*, 2007, p.48.

⁴⁹ Narin, Resul. *Cumhuriyetin İlk Yıllarında Adapazarı Ticari Hayatına Dair Tespitler*. Edited by Ertuş M., Aydın M., & Bilgin A. Sakarya, 2017, p. 490.

Adapazarı were able to continue their economic activity and carried the rich legacy from the Ottoman Empire to the Republic.⁵⁰

As a summary, the productivity of the region, fertility in agriculture and, as a result, being an important trade center mainly between İstanbul and Anatolia, as well as having various industries such as sugar factories and wagon repair factories, accelerated the development of the city gradually.⁵¹ As a consequence, through the decades of the 20th century, the population of the city rapidly increased. The population, which was 83,093 in the first census of the Republic in 1927, approached 297.108 in the 1950s.⁵² (Fig.2.6)

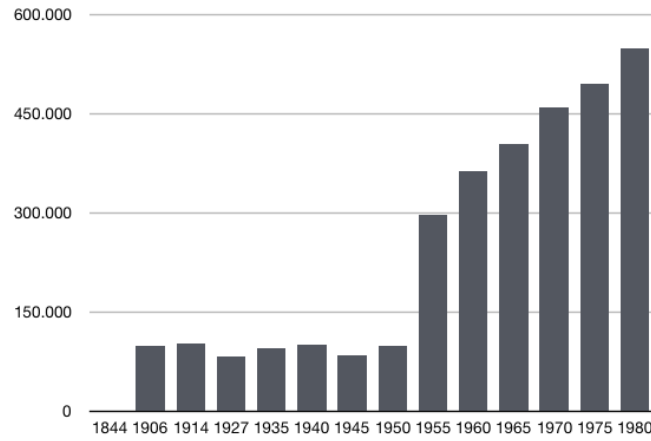


Fig.2.6: Demographic development of Adapazarı by years.

(Prepared by the author)

⁵⁰ Narin, Resul. *Cumhuriyetin İlk Yıllarında Adapazarı Ticari Hayatına Dair Tespitler*. Edited by Ertaş M., Aydın M., & Bilgin A. Sakarya, 2017, p. 492.

⁵¹ Narin, Resul. *Cumhuriyetin İlk Yıllarında Adapazarı Ticari Hayatına Dair Tespitler*. Edited by Ertaş M., Aydın M., & Bilgin A. Sakarya, 2017, p. 492.

⁵² The population first exceeded 100.000 in 1970 and exceeded 150.000 in the 1985 census.

Finally in 1954, Adapazarı was separated from Kocaeli and became the center of the province of Sakarya.^{53 54} (Fig.2.7) The law on the establishment of the Sakarya Province was published in the official newspapers on Tuesday, June 22. According to the law, the newly established Sakarya Province was composed of five districts; Akyazı, Hendek, Geyve and Karasu along with the central district of Adapazarı.⁵⁵ On December 1, 1954, the sign of the district governorship replaced the province sign with an active participation of large crowds.⁵⁶

Governor Mehmet Nazım Üner, who was appointed as the first governor of the Sakarya Province, explained his arrival to Sakarya as follows:

06 December 1954... I will never forget that day. I was appointed as the first governor of Sakarya. The people of Sakarya came until Düzce to meet me. They accompanied us to Adapazarı. The enthusiastic welcome of the people of Adapazarı impressed me and my friends a lot.⁵⁷ (Fig.2.8)

⁵³ Narin, Resul. *Osmanlı Devleti'nde Bir Ticaret Şehri: Adapazarı ve Gümrüğü*, 2016, p.270.

⁵⁴ “Sakarya” had not been used as the name of the province until 1954. From the beginning, Adapazarı existed as a district of the Kocaeli province. When it was taken by the Ottomans in 1337, the Kocaeli province had been named as İznikmid (İzmit). After being an independent district (*sancak*) in 1888, the region was named as Kocaeli. Later in 1924, Kocaeli became a city and İzmit became its central district. In the meantime, together with İzmit, Adapazarı was a district of Kocaeli as well. Later, as a result of its rapid development as explained below, in 1954, Adapazarı was separated from Kocaeli and became the central district of the newly established city of Sakarya. For further information regarding the administrative structure of these cities, please refer to: Narin, Resul, *Ada'dan Pazara Sakarya*, Sakarya Ticaret Odası Yayınları, 2015.

⁵⁵ Çelik, Abdullah, 2007.

⁵⁶ Çelik, Abdullah, 2007.

⁵⁷ See: <http://www.sakarya.gov.tr/tarihce> (Retrieved: December 8, 2019)

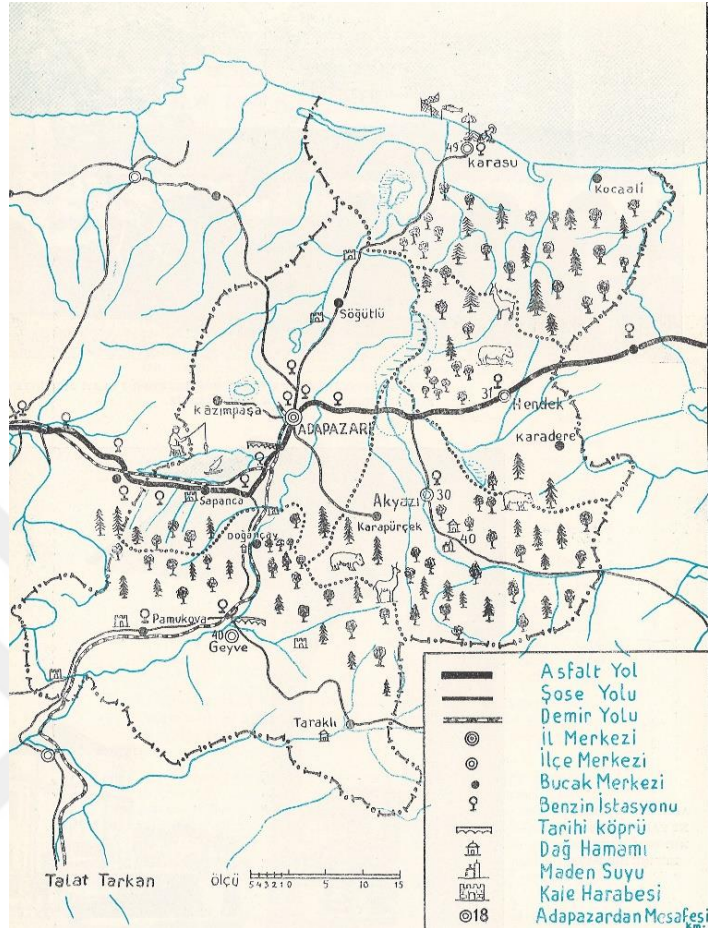


Fig.2.7: The map of Sakarya, 1954, showing Adapazarı as the central district.

(Resul Narin Archive)

Within this period, the whole process regarding the transformation of Sakarya from a small district of Kocaeli to an independent province received widespread attention from media. A local newspaper of the period named *Demokrat Sakarya*, reported that almost tens of thousands of people attended the ceremony and even a committee from the capital Ankara came to celebrate.⁵⁸ Additionally, *Sakarya* newspaper published

⁵⁸ Çelik, Abdullah, 2007.

on March 13, 1951 the news regarding Sakarya's transformation into an independent province and Adapazarı being the center of this province.⁵⁹ (Fig.2.9)

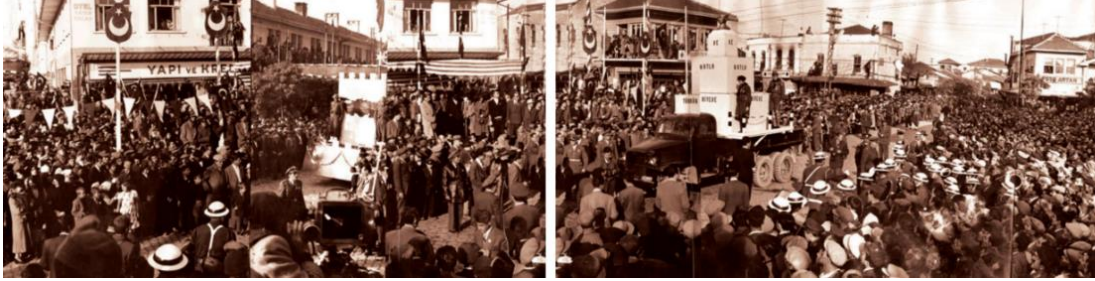


Fig.2.8: December 1, 1954, the date when Sakarya became a province. The people of Adapazarı gathered in Gümrükönü (the center of the city at the time) to welcome the first mayor M. Nazım Üner.

(Mustafa Bilgin Archive)

Moreover, in addition to this local news, the transformation of Adapazarı found a place in national newspapers as well. For instance, *Milliyet* newspaper reported on June 1954 that Adapazarı would be the new center of the province. (Fig.2.10) The article also announced that this decision was notified to the Ministry of Internal Affairs and a society called “Sakarya Province Establishing Association” (*Sakarya İli Kurulma Derneği*) would be established soon in order to accelerate this process.⁶⁰ (Fig.2.11)

In consequence of all these developments, after the official transformation of Adapazarı into the central province of Sakarya, the construction of Sakarya Government House in this new center was another important cornerstone for the city. As a result of a competition project was organized by the Ministry of Public Works, in 1956 in order to construct a building for Sakarya Government House building was decided to be constructed. Sakarya Government House building which constitutes the core element of this thesis, and will be examined in the following chapters in terms of

⁵⁹ *Sakarya*, 13 Mart 1951, “Adapazarı Vilayet Merkezi Oluyor”.

⁶⁰ *Milliyet*, 15 Haziran 1954, “Adapazarı ve Adıyaman Kazaları Vilayet Oldu”

its architectural style as well as its huge impact on the transformation of the city center and its place in urban memory will be discussed extensively in the following chapters.



Fig.2.9: The news announcing that Adapazarı will be the center of Sakarya *Sakarya*, March 13, 1951.

(Şahin, 2005, p.201)



Fig.2.10: The news announcing that the newly established city will be named as Sakarya and Adapazarı will be its center. *Milliyet*, June 15, 1955.

(Milliyet Newspaper Archive)



Fig.2.11: Sakarya Province Establishing Association (*Sakarya İli Kurulma Derneği*), visiting the prime minister Adnan Menderes, 1952.

(Mustafa Erkaya Archive)

Indeed, there was a considerable transformation in the spatial organization of the city from the mid-20th century onwards. Mainly with the reshaping of Atatürk Boulevard, the rapidly constructed schools, hospitals, factories and shopping and business areas around the new city center together with the new public park and garden arrangements, the physical environment of Adapazarı began to transform. The urban transformation in the city silhouette of Adapazarı from a small, historical Ottoman district to a strong, developed Republican center will be discussed widely in the following chapters.

2.3. The Formation of the Administrative Center of Sakarya

Adapazarı, which had been founded as a village, and developed to turn firstly into a town, and then a district, and finally a provincial center, has undergone a great urban transformation. The transformation of Adapazarı, from a small district into a city center and the reflections of this change on the wider architectural context in relation to economic and socio-cultural development are worth investigating. The following part of the thesis, will analyze Sakarya Government House, which constitutes a significant part of this transformation of the city center and its architectural aspects as well as its impact on the transformation of urban space will be widely discussed. In order to fully understand the role of Sakarya Government House on the administrative and spatial transformation of the city, the previous administrative center of Adapazarı will be examined in this part in terms of both the administrative building it represents and its location in the city.

Until the 19th century, there had not been separate public buildings constructed or allocated for management purposes.⁶¹ As mentioned before, until the Tanzimat period, administrative buildings had not yet been defined and separated. For this reason, the building where *kadı*, the muslim judge who was in charge of administrative issues in

⁶¹ Yazıcı Metin, Nurcan. “Trabzon Örneğinde Tanzimattan Cumhuriyete Hükümet Konağı Binaları.” *Uluslararası Sosyal Araştırmalar Dergisi*, 1/5 (2008), p.951.

earlier Ottoman periods, accommodated with his family, private servants and guards, was accepted as the administrative center of the city.

The comprehensive reforms carried out during the Tanzimat period brought significant changes to the administrative and institutional structure of the Ottoman Empire. As Avcı mentions, these changes that occurred with the Tanzimat reforms were directly reflected in the physical structure of the Ottoman city as well as the typologies of the buildings in the architectural repertoire.⁶² Likewise, the administrative structure of Adapazarı underwent such fundamental changes in the 19th century. Thus, in 1890, the Sanjak of İzmit had 4 districts, 12 sub-districts and 606 villages, and one of those four districts was Adapazarı. Interestingly, as Odabaş mentions, although Adapazarı was a district of İzmit at that time, according to the registers of *Temettuat Defterleri* of Tanzimat, which recorded the personal assets of people, a *kadı* was not yet assigned for the Adapazarı district. However, there were a considerable number of other public officers in the district, and as of 1844, the number of public officers serving in Adapazarı was eleven with seven mukhtars, one court clerk, one polling officer and two police officers.⁶³ In fact, Adapazarı had an administrative building, namely a government house, which was built in 1892 by Nüzhet Paşa who was the first district governor of Adapazarı. This old Government House of Adapazarı was a three storey wooden structure, which had rectangular framed, frequent and symmetrically arranged window openings on its facade. (Fig.2.12, 2.13) The spiral staircase placed between two high columns at the entrance of the mansion together with the fourth storey resembling a crown on the roof, gave the building a prestigious, monumental and respected appearance.

⁶² Avcı, Yasemin, *Osmanlı Hükûmet Konakları: Tanzimat Döneminde Kent Mekânında Devletin Erki ve Temsili*. İstanbul: Tarih Vakfı Yurt Yayınları, 2017, p.18.

⁶³ Odabaş, Fatih. *19. Yüzyılda Adapazarı'nın Sosyo-Ekonomik Yapısı*, 2007, p.66.

Regarding the architectural style, Yazıcı claims that Ottoman government houses, just like other public buildings of the period such as hospitals, schools, etc., were rather plain buildings with an emphasis by decorations on their facades.⁶⁴ Avcı states that the empirical style and neo-classical understanding prevailed in most of the administrative structures of the late Ottoman period, which provided a distinct monumentality and form to administrative buildings in regard of simplicity, structural balance and symmetry of design. As such, they also represented an ideological approach to emphasize the central role of the empire and stood as concrete evidences that the state reached every corner of the empire. Apart from this, the government houses of the era mostly included a number of units serving for governmental functions such as courthouses, zaptiahs, as well as management, council and financial offices.⁶⁵ Similarly for the Government House of the Adapazarı district, according to the archives of the General Directorate of Foundations, justice works were carried out in the court established in a room of this governmental mansion.⁶⁶



Fig.2.12: Adapazarı Government House, 1890s.
(İstanbul University Library, no:90578)



Fig.2.13: Adapazarı Government House, 1930s.
(Sakarya Metropolitan Municipality Collection)

⁶⁴ Yazıcı Metin, Nurcan. “Amasya’deki Hükümet Konağı Binaları.” *Sanat Dergisi*, 18 (2010), s.96.

⁶⁵ Avcı, Yasemin, *Osmanlı Hükümet Konakları: Tanzimat Döneminde Kent Mekânında Devletin Erki ve Temsili*. İstanbul: Tarih Vakfı Yurt Yayınları, 2017, p.240.

⁶⁶ Narin, Resul. *Osmanlı Devleti’nde Bir Ticaret Şehri: Adapazarı ve Gümrüğü*, 2016, p.263.

On the other hand, government houses of the Ottoman period, which will be more widely discussed in the following chapter, stood together with a number of other official buildings of similar administrative functions, such as barracks, schools, courthouses, constabulary buildings, city halls, post offices and even prisons in some cases prisons.⁶⁷ Positioning prison structures inside the immediate surrounding of government houses seems to be an interesting approach. Avcı interprets that, as prisons represented and reinforced the sanctioning power of the governor as a place of execution, such a choice is not surprising.⁶⁸ In addition, for postal and telegraph offices that were also mostly located in administrative centers of cities, Avcı remarks that these structures, which strengthened the control of central government over provincial governments, were always ensured to be located as close to the government houses as possible. Similarly, archive buildings, which represented the supervision and disciplinary power of the state and reflected the passion of recording, filing and listing of the period, were also indispensable components of this administrative context of the late Ottoman period.⁶⁹

Likewise in Adapazarı, the Government House of the Adapazarı district stood together with a number of other similar buildings of administrative functions, such as telegraph office, custom house, municipality hotel and office, constabulary building, fire house and prison. (Fig.2.14, 2.15, 2.16) These administrative units, together with the aforementioned market area (*pazar*) and the central mosques, were located right at the central street of the time, Gümrükönü. The city center of that time, with the mosques at the center, the bazaars surrounding them and the residential areas surrounding bazaars, was that of a typical small Ottoman town. However, initially with the arrival

⁶⁷ Avcı, Yasemin, *Osmanlı Hükûmet Konakları: Tanzimat Döneminde Kent Mekânında Devletin Erki ve Temsili*. İstanbul: Tarih Vakfı Yurt Yayınları, 2017, p.235

⁶⁸ Avcı, Yasemin, *Osmanlı Hükûmet Konakları: Tanzimat Döneminde Kent Mekânında Devletin Erki ve Temsili*. İstanbul: Tarih Vakfı Yurt Yayınları, 2017, p.235.

⁶⁹ Avcı, Yasemin, *Osmanlı Hükûmet Konakları: Tanzimat Döneminde Kent Mekânında Devletin Erki ve Temsili*. İstanbul: Tarih Vakfı Yurt Yayınları, 2017, p.20.

of the railway and rapid development of built environment by means of it, Uzun Çarşı, Orhan Mosque and surroundings that used to be the center of the city, began to lose their central character and the center shifted towards the station area.



Fig.2.14: Adapazarı Government Street, 1901. From the right, Municipality Coffee House and Hotel (Belediye Kırathanesi ve Otel), Government House and Gendarma Command.

(Sakarya Metropolitan Municipality Collection)



Fig.2.15: Administrative center of Adapazarı, 1940s. From the left; Municipality Building, Gendarme Command, the prison and Courthouse Building.

(Sakarya Metropolitan Municipality Collection)



Fig.2.16: Adapazarı Gümrük Street, 1930s. The road from Yeni Camii to Orhan Camii. From the right: Fire Department, the prison and Government House.

(Sakarya Metropolitan Municipality Collection)

In the meantime, the administrative center started to transform as well. The administrative buildings of the late Ottoman period continued to function after the Republic was founded. However, with the beginning of the transformation of the administrative center of Adapazarı, the city in the mid-20th century, all of these aforesaid buildings were demolished during the period of Mayor Ali Necdet Güven, who served between 1955 and 1960. These public buildings were demolished with the

purpose of opening a wide boulevard, to be named as Atatürk Boulevard later and will widely be mentioned in following chapters, in between 1958 and 60, which coincided with the construction of Sakarya Government House.

Thus, in this respect, the construction of a new modern building as Sakarya Government House, after the official establishment of the Sakarya province, its innovative architectural features as well as its relationship with the transformation of the administrative center of Adapazarı, will be analyzed in the following chapters.



CHAPTER 3

SAKARYA GOVERNMENT HOUSE

This chapter focuses on the Sakarya Government House. In this direction, first of all, the emergence of and changes that the government house structures have undergone in the late Ottoman period and then in the Republican period will be explained. Following part will focus on the Sakarya Government House and evaluate its design and construction process mainly in the context of the architectural production in the country, in the second half of the 20th century.

3.1. Government Houses

This chapter aims to examine the evaluation of government houses between the periods beginning from the 19th Century until the mid-20th Century, mainly in the context of their relation with and contribution to the development of urban space that they interact, as well as their architectural features and representative meanings as symbols of administrative power.

In accordance with this objective, the concept of government houses of the late Ottoman period from the late 1800s until the beginning of the 1900s will be briefly discussed in the first place, by concentrating mainly on their distinct design features and representative meanings. Afterwards, government houses will be examined for the Republican period from the 1920s until the end of the 1980's by focusing once again on their architectural features and symbolic interpretation as well as their relationship

with the city scape and their contribution on the development of the modern urban context of the era.

3.1.1. Late Ottoman Period

The identity of cities is determined, recognized and introduced by a number of elements. Among these elements, buildings take the foremost place as concrete indicators of the conditions of the period they were built. Comprehensive reforms carried out during the Tanzimat period brought about significant changes in the administrative and institutional structure of the Ottoman state. Avcı explains that these changes were reflected in the physical structure of the Ottoman cities and new building types that had never been built, emerged during this period.⁷⁰ Likewise, in the last period of the Ottoman Empire, a number of structures such as clock towers, municipality and government houses were included in the building repertoire and cities were tightly integrated with these architectural elements.⁷¹ In this context, government houses could be considered as significant examples of the prestige structures of cities that symbolized the presence of the state authority where they stood. Tracing back the historical development of government house complexes, it is only possible to come across independent buildings designed to serve such specific functions of administration and financial control, in the Tanzimat Period, during the late 1870s.

Ortaylı indicates that, for older and similar administrative units that used to serve for similar functions such as the offices of muslim judges and financial control offices of Ottoman period, namely *kadılık* and *defterdarlık*, the intention to search for a single and

⁷⁰ Avcı, Yasemin. *Osmanlı Hükûmet Konakları: Tanzimat Döneminde Kent Mekânında Devletin Erki ve Temsili*. İstanbul: İletişim Yayınları, 2017, p. 18.

⁷¹ Yazıcı Metin, Nurcan. *Son Dönem Osmanlı Mimarlığının Başyapıtları: Hükümet Konakları*. Edited by A.Budak & M.Yılmaz. İstanbul, 2019, p.245.

independent building dedicated merely for this purpose was unavailing.⁷² Until the 19th century, such administrative buildings like government houses, ministry, courthouse or land registry offices had not existed in Ottoman cities, and even in the capital city İstanbul as the most developed city; related works were carried out at managers' houses where they accommodated. Therefore, in the period, an established court building, a municipality or a government mansion specifically functioning for the Ottoman administrators had not been established yet. Thus, while the residential units of executives had functioned also as the places where state affairs had been managed, a spatial separation of these different functions became evident towards the end of the 19th century. It could be argued that a number of old mansions, which had previously served for different purposes, were initially rented to serve as government houses, and only in the following years independent buildings were assigned for administrative and financial operations. In this respect, Ortaylı suggests that for the first time with the Tanzimat Period in İstanbul and other Ottoman cities, a number of anonymous and individual buildings apart from private properties of officers were engaged as government offices.⁷³

Thus, the emergence of local governments in the modern sense coincides with the Tanzimat period. The attempts to establish the first municipal administration as a local government emerged in the years following the Tanzimat and especially after the increasing relations with the Western countries during the Crimean War of 1854-1856.⁷⁴ Avcı indicates that, the first examples of government houses were realized in the 1860s, in which important administrative and financial arrangements were made

⁷² Ortaylı, İlber. "Söyleşi: Osmanlı'dan Bugüne Hükümet Konakları." *Mimarlık*, 203 (1984), p.4.

⁷³ Ortaylı, İlber. "Söyleşi: Osmanlı'dan Bugüne Hükümet Konakları." *Mimarlık*, 203 (1984), p.5.

⁷⁴ Ünal, Feyzullah, "Tanzimattan Cumhuriyete Türkiye'de Yerel Yönetimlerin Yasal ve Yapısal Dönüşümü." *Dumlupınar Üni. Sosyal Bilimler Dergisi*, sayı: 30 (2011), p.243.

to reorganize the Ottoman provincial administration.⁷⁵ On the other hand, the enhancement and popularization of government house buildings put forward their architectural features, which brought together a symbolic meaning attributed to them. Before focusing on the architectural symbolism of these structures, distinct architectural aspects will be examined.

In the Ottoman period, government houses were simple and functional structures. As also seen in other public buildings of the period, most of the government houses were masonry, horizontal and rectangular buildings which usually had a quite simple plan scheme that was basically developed around a central corridor and a central courtyard. (Fig.3.1)



Fig. 3.1: Trabzon Government House, beginning of the 20th century

(Metin, 2008, p.958)

When interior plan layout of this typology is examined, Avcı claims that it fits the layouts seen in traditional Ottoman mansions.⁷⁶ The first floor of these buildings is

⁷⁵ Avcı, Yasemin. *Osmanlı Hükûmet Konakları: Tanzimat Döneminde Kent Mekânında Devletin Erki ve Temsili*. İstanbul: İletişim Yayınları, 2017, p. 234.

⁷⁶ Avcı, Yasemin. *Osmanlı Hükûmet Konakları: Tanzimat Döneminde Kent Mekânında Devletin Erki ve Temsili*. İstanbul: İletişim Yayınları, 2017, p. 235.

reserved for prison and police officers, while the second floor consists of a director's room, a clerk's room, and other local administration offices, including a divan room and a room for treasurer. Avcı remarks that this plan typology, schematized by the central government, indicates the existence of an accepted pattern.⁷⁷ In addition, the facades of these buildings strongly present the features of the architectural styles of the time when they were constructed. Avcı associates these with centralistic inclinations of the period. She claims that, in accordance with the centralist tendencies of the Tanzimat period, for the construction and repair of these state-owned buildings, the sultan's order was required. Thus, this explains the fact that government mansions and other public buildings in various cities were built in similar architectural styles.⁷⁸

In terms of facade formation and architectural language, as for most of the administrative structures of the Tanzimat, for government houses as well, empirical style and neo-classical understanding was evident.⁷⁹ It could be argued that this architectural order gives such administrative buildings a certain monumentality and formality by means of its simplicity, structural balance and symmetry. (Fig.3.2, Fig.3.3) Besides, as seen in the example of Bilecik Government House which was built in 1907, a monumental gate emphasizes the power and authority of the state. (Fig.3.4)

On the other hand, these buildings, which were constructed rapidly in every administrative unit of the Ottoman geography from provincial centers to rather small town centers, carried another meaning in addition to their architectural functionality,

⁷⁷ Avcı, Yasemin. *Osmanlı Hükûmet Konakları: Tanzimat Döneminde Kent Mekânında Devletin Erki ve Temsili*. İstanbul: İletişim Yayınları, 2017, p. 235.

⁷⁸ Avcı, Yasemin. *Osmanlı Hükûmet Konakları: Tanzimat Döneminde Kent Mekânında Devletin Erki ve Temsili*. İstanbul: İletişim Yayınları, 2017, p. 234.

⁷⁹ Avcı, Yasemin. *Osmanlı Hükûmet Konakları: Tanzimat Döneminde Kent Mekânında Devletin Erki ve Temsili*. İstanbul: İletişim Yayınları, 2017, p. 234.

in terms of representing the power of state. Over the years, beyond need, government houses became strong evidences of the presence of state authority for public. In this context, Yazıcı indicates that government houses are the most prominent architectural examples in some regions where the existence and strong image of the state authority should be shown more intensively through architecture, for example in Dersim, where the events of the bandits were quite widespread in the late Ottoman period.⁸⁰ Yazıcı argues that giving service at rental residences was interpreted as state's using "someone else's place" rather than its own, private, dedicated building, which was criticized as a situation as contradictory with the state authority.⁸¹ In this direction, Avcı argues that these structures clearly show that, following the Tanzimat period, there occurred a significant change in the legitimacy of political power, the methods of incarnation of the state and the means of public control.

Besides, the presence of a government house was counted as a measure of development and strength. Likewise, in the Ottoman period correspondences, government houses are referred to as "perfectly suitable for a developed city" or "a sign of development". In this regard, government houses should not be regarded merely as the emergence of official buildings in history. Hence, as Avcı states, this phenomenon in fact, constitutes the basis of the extensive discussions about modernity and transformation of the period.⁸²

⁸⁰ Yazıcı Metin, Nurcan. *Son Dönem Osmanlı Mimarlığının Başyapıtları: Hükümet Konakları*. Edited by A.Budak & M.Yılmaz. İstanbul, 2019, p.301.

⁸¹ Yazıcı Metin, Nurcan. *Son Dönem Osmanlı Mimarlığının Başyapıtları: Hükümet Konakları*. Edited by A.Budak & M.Yılmaz. İstanbul, 2019, p.301.

⁸² Avcı, Yasemin. *Osmanlı Hükümet Konakları: Tanzimat Döneminde Kent Mekânında Devletin Erki ve Temsili*. İstanbul: İletişim Yayınları, 2017, p. 239.

On the other hand, over the years, government houses with all the aforesaid features, started to be decisive for cities from another perspective as well. In this context, Avcı remarks that government houses, being one of the consequences of Tanzimat in terms of urban space, could also be regarded as buildings that concretized the renewed image of the state and state authority, along with the other public buildings around it.⁸³ Government houses often stood together with a number of other buildings of similar administrative functions, such as barracks, schools, courthouses, constabulary buildings, city halls, post offices and even in some cases prisons.



Fig.3.2: The Government House of Söğüt District of Bursa, 1907-1908.

Avcı, 2017, p.70



Fig.3.3: The Government House of Yenişehir District of Bursa, 1907-1908.

Avcı, 2017, p.71



Fig.3.4: The Government House of Bilecik, 1907-1908.

Avcı, 2017, p.70

⁸³ Avcı, Yasemin. *Osmanlı Hükûmet Konakları: Tanzimat Döneminde Kent Mekânında Devletin Erki ve Temsili*. İstanbul: İletişim Yayınları, 2017, p. 239.

Avcı states that these structures usually came together around a government house in order to form a new “public site” called the government square.⁸⁴ So, throughout the period following Tanzimat, as in the example of Adapazarı, government houses provided a new type of city center and a new model of public space. In addition, Ünal states that government houses, which were the most important symbolic structures representing the civil administration and the administrative center, were generally the leading components of creating a new and modern urban atmosphere.⁸⁵

In summary, towards the Republican era, government houses became prominent as strong, independent, developed and authoritarian structures and this increased their impact on the city scape in a wider, urban scale, which will be examined in the following chapter.

3.1.2. Republican Period

By the beginning of the 20th century, almost every city had its own institutional government house. Some of them were still serving in rented or purchased households and mansions, while some were still using converted buildings that used to serve for different functions. As Yazıcı states, in 1902, the state requested that, in every city where there was no government house or a building that was functioning as such, the construction of a masonry building and its completion in a period of six months.⁸⁶ Yet, even after the Turkish Republic was founded, it was seen that a considerable amount

⁸⁴ Avcı, Yasemin. *Osmanlı Hükümet Konakları: Tanzimat Döneminde Kent Mekânında Devletin Erki ve Temsili*. İstanbul: İletişim Yayınları, 2017, p. 234.

⁸⁵ Ünal, Feyzullah, “Tanzimattan Cumhuriyete Türkiye’de Yerel Yönetimlerin Yasal ve Yapısal Dönüşümü.” *Dumlupınar Üni. Sosyal Bilimler Dergisi*, sayı: 30 (2011), p.244.

⁸⁶ Ünal, Feyzullah, “Tanzimattan Cumhuriyete Türkiye’de Yerel Yönetimlerin Yasal ve Yapısal Dönüşümü.” *Dumlupınar Üni. Sosyal Bilimler Dergisi*, sayı: 30 (2011), p.244.

of cities were still using former administrative units in lieu of a new building until the 1930s. From 1934 to 1940, especially in small districts and in a few city centers, new government houses were built more frequently. Thus, it could be argued that, in the early Republican period, the reforms in the administrative field, which started with the modernization process, defined the state bureaucracy in a spatial sense for the first time.

During the World War II, as construction declined rapidly and even almost stopped in all fields in the whole country, the construction of government houses was also stagnated. Aslanoğlu argues that, between 1941-43, repairing and renovation work outweighed and dominated the field rather than construction of new buildings.⁸⁷ Afterwards, starting from 1943 until 1960, there appeared a considerable increase in the number of government house buildings, at first slightly but then gradually. Moreover, there was also a noteworthy increment in the number of typical government house projects.

When the distinctive units of the government houses both in Ottoman and Republican period are examined, in terms of function, it could be argued that the use as a courthouse had the leading role. Ortaylı attributes this to the newly started field specialization of the period.⁸⁸ The second most common function is the *zaptieh* (*zaptiye*). As an architect of government houses in later decades, Karaaslan states that spaces for the police force was definitely involved in these buildings.⁸⁹ Besides these, a number of other units were also included inside government houses, such as public

⁸⁷ Aslanoğlu, İnci. “Söyleşi: Osmanlı’dan Bugüne Hükümet Konakları,” *Mimarlık*, sayı:203 (1984), p.7.

⁸⁸ Ortaylı, İlber. “Söyleşi: Osmanlı’dan Bugüne Hükümet Konakları,” *Mimarlık*, no. 203 (1984), p.7.

⁸⁹ Karaaslan, Merih. “Söyleşi: Osmanlı’dan Bugüne Hükümet Konakları,” *Mimarlık*, no. 203 (1984), p.9.

works (*umur-u nafia*), trade and agriculture, knowledge and culture and revenue offices. In summary, it could be argued that the so called government offices were located inside government houses, while buildings for justice courts and finance offices were separated.

Concerning the structure of the buildings of the Republican government houses, reinforced concrete skeleton construction was usually used, but stone cladding was also applied on facades in line with the stylistic approaches of different periods.⁹⁰ The roofs are usually inclined and covered with tiles. . As such, regarding the architectural style of these buildings in the Republican period, it could be argued that, as in other public buildings, government houses also expressed the approach of the era. Between 1930-1940, the architecture in Turkey was dominated by the rationalist approach of modern architecture on one hand, while on the other hand by the neo-classical style that symbolized a more nationalistic approach during the 1940s. Koca remarks that, especially noticeable after the 1937, western neo-classicism became more effective particularly in administrative buildings in Turkey. At the time, the order of high pillars, as in the examples of Muğla and Artvin Government Houses, was used as expressing strength, seriousness and monumentality.⁹¹

Moreover, Yazıcı claims that the examples of government houses in the provincial centers or port cities were more ostentatious and larger in size, which is also reflected on facade designs.⁹² Thus, it could be suggested that the importance of the district was

⁹⁰ Aslanoğlu, İnci, 1984, “Söyleşi: Osmanlı’dan Bugüne Hükümet Konakları,” *Mimarlık*, no. 203 (1984), p.9.

⁹¹ Koca, Feray. “Muğla’da Osmanlı’dan Cumhuriyete İdari Merkezin Sembolü: Hükümet Konakları,” *Mimarlık*, no.389, p.63.

⁹² Yazıcı Metin, Nurcan, Son Dönem Osmanlı Mimarlığının Başat Yapıları: Hükümet Konakları, A.Budak, M.Yılmaz, *Osmanlı Sanatında Değişim ve Dönüşüm*, İstanbul, 2019, p.286.

also decisive for the size and appearance of government house buildings. Besides, Sayar claims that buildings of the state should have an official and national character.⁹³ A police station, for instance, a revenue and finance office, or a courthouse should have an architecture that would express the authority that they represented.⁹⁴ Hence, it could be claimed that, from such functioning buildings of the Republican period, a strong, serious and monumental character that would reflect the authority of the state was expected in the first place.

Similarly, Yazıcı argues that particularly government houses of the Republican era were the leading structures to be built by the state in every province and district.⁹⁵ These buildings, which represented state authority in every corner of the country and infused respect and loyalty for the state authority to the community, were expected to carry a staid and serious expression and to have an architectural value equivalent to the cultural level of the Republic. In the same context, in *Bayındırlık İşleri Dergisi* of the Ministry of Public Works, the following lines were noticed:

One of the most important working areas [of the Ministry] is government mansions and finance buildings. During the last year, thirty government houses and four financial buildings in many different cities have been built, in addition to twelve government mansions and financial buildings that have also been repaired. By these means, these buildings, which are the symbols of power and force of the republican regime, have joined among the national structures with the knowledge and architectural taste of Turkish architects and engineers.⁹⁶

⁹³ Sayar, Zeki. “Kıracı Devlet Müesseseleri,” *Arkitekt*, no.33 (1938), p.30.

⁹⁴ Aslanoğlu, İnci, “Söyleşi: Osmanlı’dan Bugüne Hükümet Konakları,” *Mimarlık*, no:203 (1984), p.10.

⁹⁵ Yazıcı Metin, Nurcan, Trabzon Örneğinde Tanzimattan Cumhuriyete Hükümet Konağı Binaları, *Uluslararası Sosyal Araştırmalar Dergisi*, No:1/5 (2008), p.953.

⁹⁶ Aslanoğlu, İnci, “Söyleşi: Osmanlı’dan Bugüne Hükümet Konakları,” *Mimarlık*, no:203 (1984), p.6

Overall for the Republican Period, as Hamamcıoğlu suggests, the tendency to design monumental architectural spaces was a quite common approach. In 1946, in another article in the same journal dedicated to celebrate the 23rd anniversary of the Republic, government houses and revenue offices were mentioned as the structures to show the state authority of Turkey, to perform public works in safety and order, and to always create a feeling of strength among the citizens.⁹⁷ In line with this objective, as in many other buildings of the period, elevated ground floors and slightly raised floor heights were maintained in public buildings as well.⁹⁸ Thus, the exaggerated entrances with monumental stairs and pillars were noticeable as typical architectural features of government house buildings. Yatman states that pillars even reached up to roofs.⁹⁹ As mentioned above, monumental, and neo-classical understanding of the column layout was preferred until the 1950s.

In the 1960s, more dynamic plan types emerged. Until the end of the 1940s, government houses had been settled in a single rectangular block, while in the 1960s the buildings were mostly located on larger areas. In addition, it could be claimed that the need program of government houses of the period was handled quite differently compared to the former examples. For instance, finance and birth registration offices were separated, while the office of the governor was turned into a separate department and was emphasized more on its own. On the other hand, the general expression of these structures still had a serious, monumental and powerful stance, which refers to the symbolic meaning attributed to them.

⁹⁷ Aslanoğlu, İnci, “Söyleşi: Osmanlı’dan Bugüne Hükümet Konakları,” *Mimarlık*, no:203 (1984), p.8.

⁹⁸ Hamamcıoğlu, Mine, Cumhuriyete Geçişle Yeniden Kurgulanmış Olan Bir Kentsel Mekandaki Dönem Özelliklerinin Değerlendirilmesi in *Cumhuriyetin Mekanları Zamanları İnsanları*, Ankara, 2010, p.133.

⁹⁹ Yatman, Affan. “Söyleşi: Osmanlı’dan Bugüne Hükümet Konakları,” *Mimarlık*, no. 203 (1984), p.10.

On the other hand, during the following years, government houses started to form their own physical environment with their own monumental expression on one hand and as a result of their strong interaction of their immediate surroundings. At this point, the impact of these structures on cities broadened up to reach an urban scale, and by forming a republican square, their effect became even more evident. Considering that, in the Ottoman period, public spaces in cities were limited to economic and religious areas such as bazaars, courtyards or the surrounding areas of religious structures, it is possible to describe the new government squares as a new type of public space in a modern sense, which completely outweighed the administrative and political character of cities. This issue will be discussed extensively by focusing on the transformation of the old Adapazarı city center by means of the newly built government house.

Above all, in the Republican period, it could be argued that there appeared a number of concerns regarding the definition of urban open spaces. İnan questions the concept of a city square in Turkish cities, whose existence or non-existence has always been the subject of discussion.¹⁰⁰ With a similar approach, Gurallar argues that the transformations in urban areas, which began to emerge from the early 19th century on, point to the existence of different and sometimes contradictory definitions in the understanding and reshaping of these areas.¹⁰¹ In this period, mostly the contradiction between the concepts of “parks” and “squares” is encountered in defining open urban spaces. In this context, Gurallar once again emphasizes this contradiction in the early Republican period, by pointing out the expressions of “a square shaped garden” in the records of the 19th century, when a Republican city image was reformed.¹⁰² Thus, as

¹⁰⁰ İnan, Umut. “Söyleşi: Osmanlı’dan Bugüne Hükümet Konakları,” *Mimarlık*, no:203 (1984), p.10.

¹⁰¹ Gurallar, Neşe. Bir Cumhuriyet Dönemi Tartışması, Meydan ya da Park? Kamusal Mekanın Dönüşümü: Beyazıt Meydanı in *Cumhuriyet’in Mekanları Zamanları İnsanları*, Ankara, p.55.

¹⁰² Gurallar, Neşe. Bir Cumhuriyet Dönemi Tartışması, Meydan ya da Park? Kamusal Mekanın Dönüşümü: Beyazıt Meydanı in *Cumhuriyet’in Mekanları Zamanları İnsanları*, Ankara, p.55.

a result of these discussions, İnan concludes, a city is not possible without a square; at least, there is always a place in every city that necessarily functions as a square. A square that is physically very close to the administrative center in the first place, the barracks or the largest market of the city in some cases, is so called as the government square during the Republican era.¹⁰³

Regarding this, Koca claims that, apart from the neighborhoods that constituted the organic fabric of the Ottoman cities, government houses also led to the creation of a new neighborhood and a square with their intense interaction with surrounding public buildings.¹⁰⁴ With a similar approach, as a part of the modernization project during the Republic period, the idea of creating a republican square was put forward by placing the administrative buildings around a central square. Thus, it could be argued that Republican squares became the new administrative centers of the Turkish Republic and government houses showed themselves as iconic buildings representing the administration and power. Yatman argues that most of the government houses of the Republican period, even on the scale of rather smaller cities, have large squares and gardens, and are composed of units that contain quite large spaces compared to the spaces around them.¹⁰⁵

In conclusion, as İnan suggests, the privilege of the buildings of government houses in comparison to other types of buildings is the fact that a number of emotional approaches have shaped them.¹⁰⁶ These buildings incorporate emotional relations of both the administrator and the administered. Administrator believed that the building

¹⁰³ Ortaylı, İlber. “Söyleşi: Osmanlı’dan Bugüne Hükümet Konakları,” *Mimarlık*, no:203 (1984), p.5.

¹⁰⁴ Koca, Feray, “Muğla’da Osmanlı’dan Cumhuriyete İdari Merkezin Sembolü: Hükümet Konakları,” *Mimarlık*, sayı: 319 (2016), p.61.

¹⁰⁵ Yatman, Affan, “Söyleşi: Osmanlı’dan Bugüne Hükümet Konakları,” *Mimarlık*, no.203 (1984), p.12.

¹⁰⁶ İnan, Umut. “Söyleşi: Osmanlı’dan Bugüne Hükümet Konakları,” *Mimarlık*, no.203 (1984), p.9.

would emphasize the power of the government and increase its influence on the citizens. Reciprocally, administered felt the presence of the state, laws and regulations via the building, and regarded the structure as a solid document of national sovereignty. Over the years of the Republic, government houses have always been the indicators of development and modernity, which also have the mission of representing the state in their settlements. Likewise, İnan has an interesting remark by comparing the government house in a city with the bastion of a castle where the flag is hung.¹⁰⁷

3.2. The Design of Sakarya Government House

After the official transformation of Adapazarı into the central province of Sakarya in 1954, the construction of a building to be used as Sakarya Government House in this new center of the city was an important cornerstone in terms of both the symbolic meaning that it carried by means of its architectural style and the effect that it had on the urban scale of the city.

Sakarya Government House building was constructed according to the project chosen in the architectural competition organized by the Ministry of Public Works in 1955. This chapter focuses on Sakarya Government House and aims to understand the building, mainly in terms of its architectural characteristics, which affected its environmental impact and place in urban memory that will be discussed in the next chapter. In this regard, this chapter focuses on the design of Sakarya Government House. First, the competition process will be studied by examining the submitted projects, and their evaluation in the jury report. Afterwards, focusing on the winner project, initially its architects and their architectural approach, and then the building itself with its architectural features, innovative style and hence place in the history of architecture in Turkey will be discussed.

¹⁰⁷ İnan, Umut, “Söyleşi: Osmanlı’dan Bugüne Hükümet Konakları,” *Mimarlık*, sayı 203 (1984), p.9.

3.2.1. The Competition and the Proposed Projects

The building of Sakarya Government House was constructed as a result of the national architecture competition organized in 1955 by the Ministry of Public Works. In conjunction with this, and in the context of the Republican period, it is significant to note that architecture competitions played a crucial role in architectural production and urban design of cities after new regime. Regarding the period following the proclamation of Republic, the role of competitions was especially crucial and thus they are worth to be the subject of an extensive research by themselves. As Sayar argues, architectural competitions in Turkey between 1930-1950 played a fundamental role in the continuation of the professional practice of Turkish architects.¹⁰⁸ In almost every issue of the *Arkitekt* magazine published in between 1950 and 1960, the documents of the awarded and other participated projects of competitions were published, in addition to an announcement for the latest competitions. When the participant projects for the same competition are examined, it could be argued that they had strikingly parallel approaches in their design programs. In this context, the fact that the projects participating in a competition were similar, and that the projects that won different competitions had similar architectural characteristics, suggest that competitions were the mediums where the general tendency of the period could be followed.¹⁰⁹

On the other hand, those competitions were considered as critical opportunities for architects in order to take a first step to architecture business after education and achieve a certain fame out of success. In this context, Doğan Tekeli describes those years as quite distressed periods and states that the main possible source of economic income for young architects was to participate in project competitions across the

¹⁰⁸ Sayar, 1998, p.117.

¹⁰⁹ Şık, N. “Uluslararası Mimarlığa Açılış”, *Mimarist*, no:21 (2001), p.53.

country. Regarding the competitions of those years leading the way of their office into architecture business, he continues:

We won a second award for Sakarya Government House Project. Then, we won the first place in Konak urban design competition in İzmir. This first place brought us the consultancy position at İzmir Municipality, where we worked for almost a year. In the meantime, we were entering other competitions in İstanbul. From 1954 to 1966, we participated in approximately 65-66 competitions. We worked day and night consistently, some nights even without sleep, and won competitions.¹¹⁰

In addition, Yaubyan admits that, as newly graduated architects, winning the competition for the project of Sakarya Government House was quite an opportunity for him and his colleagues in the team to enter the profession. He continues:

That's our job. You are a newly graduated architect, they also give you a diploma. Now maybe not so much, but there were quite a lot of competitions at our time. Competitions were maybe even the only occasion for us to enter the profession.¹¹¹

Yaubyan once again emphasizes the importance of competitions as follows:

It was such a period when there was no job at all. In fact, we made a living by competitions in those times. In one of those competitions, we even submitted three projects at once.¹¹²

During the period between 1930 and 1980, a great number of competitions were organized by the Ministry of Public Works, which included almost every type of

¹¹⁰ Tekeli, D. (2001). Interviewed for *Yalitim*, January-February. Available at: http://www.yalitim.net/yayin/406/dogan-tekeli_11269.html#.XffFqS3BJAY (Accessed: December 1, 2019)

¹¹¹ Yaubyan, N. (2019). Interviewed by Erhan Demirtaş for *Mimdap*. Available at: <http://www.mimdap.org/?p=222649> (Accessed: December 1, 2019)

¹¹² Mimarlığa Doymayan Adam: Nişan Yaubyan. İstanbul, 2017.

buildings from private apartment units and hotels to banks and university buildings and campuses. Official buildings such as court houses, palaces of justice and government houses as well, took an important place among these competitions.¹¹³ Moreover, throughout the period, with the purpose of meeting the growing requirements of bureaucracy, there was a substantial increase in the number of buildings with administrative functions such as ministerial and general administrative buildings and municipal palaces in addition to a rapidly growing number of government houses in a considerable number of cities.¹¹⁴ Between 1950-80, it is noteworthy that many public buildings were obtained as a result of the competition process.¹¹⁵ In this context, especially after the 1950s, a tradition of constructing government houses through architecture competitions started. Indeed, 39 competitions were held in total for constructing government houses during the Republican period.¹¹⁶ All of these competitions were organized by the Ministry of Public Works and interestingly enough, almost all of them have been constructed afterwards. For instance, Tekeli remarks that, among all the competitions they attended, Adıyaman Government House competition was important in terms of economic return as it was the most profitable project of that period.¹¹⁷ On the other hand, as Özbay draws

¹¹³ Şık, N. “Uluslararası Mimarlığa Açılış”, *Mimarist*, no:21 (2001), p.51.

¹¹⁴ Batur, 2005, p.50.

¹¹⁵ Altan and İmamoğlu, 2007, pa.6.

¹¹⁶ Elazığ (1955); Adıyaman, Bitlis, Kırşehir and Urfa (1958); Adıyaman (1959); Aydın (1960); Edirne (1964); Artvin, Kars (1968); Gümüşhane (1971); Hatay, İzmir and Kocaeli (1972); Antalya, Kütahya, Sinop and Sivas (1973); Bingöl, Çankırı (1975); Afyon, Erzurum (1980); Aliağa/İzmir, Nevşehir and Samsun (1983); Aydın, Gaziantep, Gaziosmanpaşa/İstanbul, Mardin and Zonguldak (1984); Erzincan (1985); and Adana, Giresun (1986) were among other competition projects organized for the projects of government houses in these cities from the beginning of the 1950s until the end of the 1980s. TMMOB Mimarlar Odası Ankara Şubesi, *Yarışmalar Dizini 1930-2004*. Retrieved from: <http://www.mimarlarodasiankara.org/yarismalardizini/>

¹¹⁷ Tekeli, D. (2001). Interviewed for *Yalıtım*, January-February. Available at: <http://www.mimarlarodasiankara.org/yarismalardizini/> (Accessed: 1 December 2019)

attention, although the first architectural competition was held at the beginning of the 1930s and many municipal service buildings were realized after competitions, it was only after 1955 that a competition was opened for the first time for a government house.¹¹⁸ The first competition to build a government house was organized for Elazığ in 1955, and this was followed by the Sakarya Government House competition in the same year, which constitutes the main subject of this thesis.¹¹⁹

The competition for the government house building to be constructed in Sakarya received widespread media attention in national newspapers. For instance, according to *Milliyet* newspaper archives, news dated to July 13, 1955 announced that a competition was opened for the projects of Sakarya Government House building and that it would last until October 17, 1955.¹²⁰ (Fig. 3.5) According to this announcement, two conditions of participation in this competition were specified as being a Turkish citizen and being a master architect or engineer. After the names of the jury members and the awards to be given to the degree receivers were listed, it is indicated that the regulations of the former architecture and urbanism competitions would be valid for this competition and the specifications and documents of the competition could be obtained from the Ministry of Construction and Public Works.

¹¹⁸ Özbay, Hasan. “Kadı Konağından, Kent Merkezi Planlamasına Evrimin Son Halkaları: Bitlis ve Denizli Hükümet Konağı Yarışmaları,” *Serbest Mimar*, no.04 (2009), p.57.

¹¹⁹ Özbay, Hasan. “Kadı Konağından, Kent Merkezi Planlamasına Evrimin Son Halkaları: Bitlis ve Denizli Hükümet Konağı Yarışmaları,” *Serbest Mimar*, no.04 (2009), p.57.

¹²⁰ *Milliyet*. (1955, 10.17). Nafia Vekaletinden: Sakarya Hükümet Konağı Proje Müsabakası.



Fig.3.5: The announcement about the project competition in *Milliyet*, July 13, 1955.

(*Milliyet* Newspaper Archive)

However, particularly for the Sakarya Government House project, a specification, contest schedule or need program cannot be reached. Despite that, Enis Kortan, one of the architects of the building, recalls a number of specific requirements for the design, which in his words were described as the most important needs of the city at that time; i.e., a separate working unit for the governor, a courthouse and a finance building.¹²¹ Likewise in the winning project of Kortan and his colleagues, a similar fragmented approach is visible, in which these units were positioned independently, while still in relation with each other. Indeed, this type of a multipartite plan arrangement was the most followed model in the project competitions of the 1960s.¹²²

In this respect, focusing on the Sakarya Government House project competition, the architectural approaches in terms of both the aforesaid functioning and architectural style of the building as well as different suggestions from different participated

¹²¹ Kortan, E., interview with the author, December 6, 2019.

¹²² Sayar, Yasemin. "Türkiye'de Mimari Proje Yarışmaları 1930-2000: Bir Değerlendirme," *Mimarlık*, no: 320 (2004), pa.20.

projects will be examined in more detail in the following pages. Still, an initial examination of other projects of the period will provide the basis to evaluate the case of Sakarya in relation to similar approaches that were visible in the projects prepared specifically for government houses in different cities. For instance, in the winning project in the competition for Elazığ Government House, which was the first government house competition in the country, a similar plan typology consisting of fragmented units for different functions were used. (Fig.3.6) This feature of the building, together with the order, rhythm and material of its facade, were specified among the positive aspects of the project, in terms of providing harmony with its urban context as well as the functioning and arrangement of the masses.¹²³ (Fig.3.7) In the same manner, in the winning project for Urfa Government House of 1958, the jury found considerably positive the design of three different masses in different heights that combined the government offices with the courthouse and finance departments under a single roof, which is reminiscent of Sakarya Government House. (Fig.3.8)

Aside from government house competitions, this typology is evident in a number of other projects for different functions such as Middle East Technical University (1961), the Ministry of National Education (1962), Gülhane Military Medical Academy (1964) and Antalya District Museum (1964).¹²⁴

Therefore, at this point, examining the evaluation criteria of competitions from a larger perspective for a general analysis of the period from 1930 to 1980, could help make a more accurate assessment. The purpose of this analysis is to better understand and evaluate the design of Sakarya Government House, which is the main focus of this study. For this reason, the researched competition projects were limited to the historical periods between 1930 and 1980, in order to analyze the process prior to the

¹²³ “Elazığ Hükümet Konağı Proje Müsabakası,” *Arkitekt*, 03(1956), p.110.

¹²⁴ Batur, 2005, p.53.

construction of Sakarya Government House as well as the subsequent process of its production. In this fifty-year period, there occurred significant changes in the evaluation criteria of competition projects, which give important clues for the transformation of architectural taste.

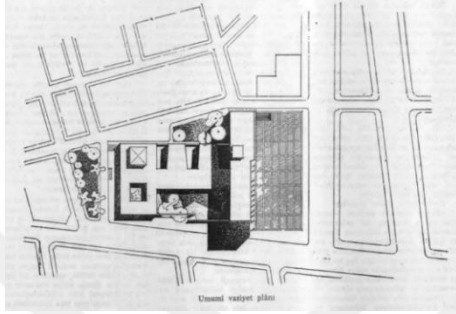


Fig.3.6: Top view of Elazığ Government House, 1955.

(Elazığ Hükümet Konağı Proje Müsabakası, p.110)



Fig.3.7: Front facade of Elazığ Government House, 1955.

(Elazığ Hükümet Konağı Proje Müsabakası, p.109)

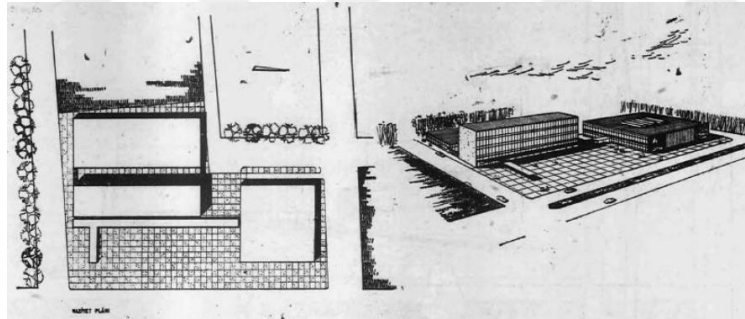


Fig.3.8: Mass organisation and perspective view of Elazığ Government House, 1958.

(Elazığ Hükümet Konağı Proje Müsabakası, p.110)

In this direction, the analysis in Fig. 3.9, shows the transformation of evaluation criteria of competitions, by dividing the period into three to span years as 1930-40, 1940-50 and 1950-80. The main data is taken from an investigation on architecture

competitions between 1930 and 2010.¹²⁵ This figure is generated by noting the mostly used words in the competition specifications and jury evaluation reports of related projects as per year groups. Accordingly, it is seen that some concepts are common for all three year groups, frequently mentioned and maintained their importance every year, such as suitability to need program and climatic conditions of the region as well as functionality, feasibility, economy, suitability to the program and figurativeness. On the other hand, the conditions and architectural approaches of each era is also reflected in architectural project competitions. For instance, in the first ten-year span between 1930 and 1940, the concepts such as emphasizing the Republic and Turkish character came into prominence as different from the other periods in line with the fact that the decade was the formation period of the new nation state in Turkey. On the other hand, in the second ten-year span between 1940 and 1950, the concepts such as monumentality, massiveness, traditionalism and permanence were used more commonly in line with the nationalist approach of the Second World War period. The common concepts of nationality and Turkish identity emphasized from 1930 to 1950 show the continuing effect of the process of identity formation in Turkey and architecture as a declaration of identity in these early Republican decades.¹²⁶

Architects began to introduce the traditional Turkish architecture as the suitable architecture of the Republic that carried not only the national expression but also, being in line with the modern concepts such as the rationality, functionality and the simplicity.¹²⁷

¹²⁵ Meltem, Aydın. “1930-2010 Arasında Türkiye’de Yapılmış Mimari Yarışmalardaki Değerlendirme Kriterlerinin Değişimi,” *Yarışmalar ve Mimarlık Sempozyumu* 2013, pp.18-28.

¹²⁶ Bozdoğan, 1995, p.437-438.

¹²⁷ Bozdoğan, 2002, p.19.

In all periods, the concepts of functionality, feasibility, economy, and suitability to program were seen, showing that the functionalist approach of modernist architecture prevailed as an important factor in architecture and excessively emphasized in the jury reports from the early Republican decades onwards until the 1980s.¹²⁸

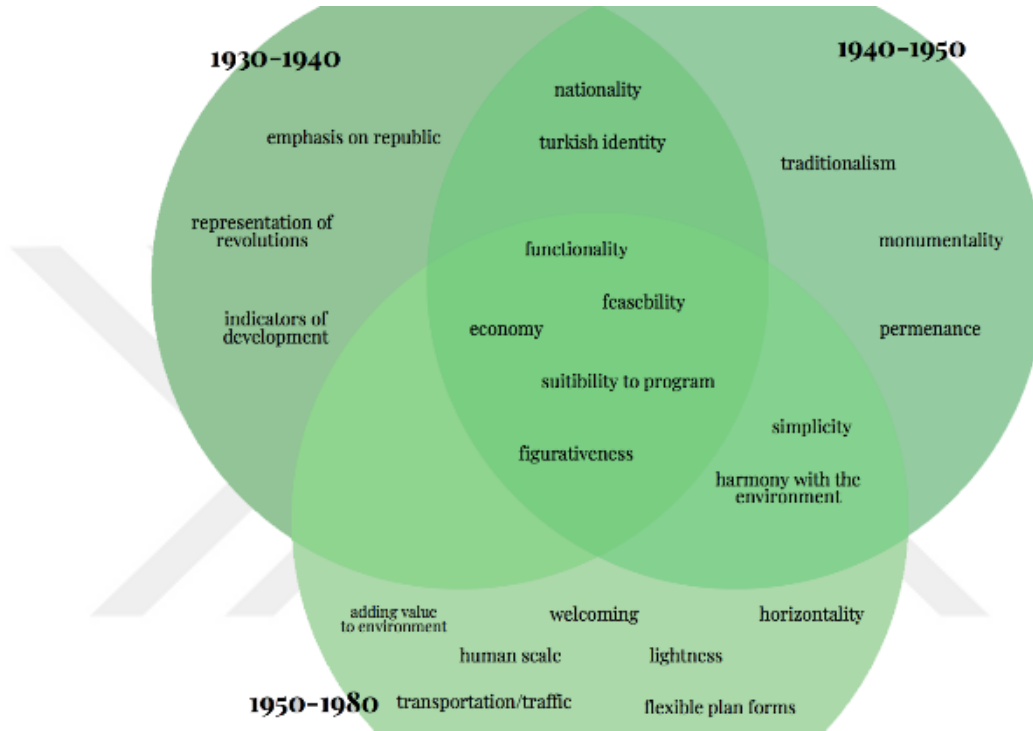


Fig.3.9: The analysis showing the transformation of evaluation criteria in architecture competitions in Turkey between 1930 and 1980.

(Prepared by the author based on Aydın Meltem's article of 2013)

Between 1950 and 1980, on the other hand, the concepts of construction, horizontality, flexible plan, human scale, lightness and technology came to the fore as different from the earlier decades as modernist applications became widespread and created multiple results at the time.¹²⁹ The architectural activities that started under the influence of the

¹²⁸ Bozdoğan, Akcan, 2012, p.182.

¹²⁹ Meltem, Aydın. "1930-2010 Arasında Türkiye'de Yapılmış Mimari Yarışmalardaki Değerlendirme Kriterlerinin Değişimi," *Yarışmalar ve Mimarlık Sempozyumu 2013*, p.23.

International Style in the early 1960s have gradually turned into a pluralistic environment.¹³⁰ The diversity of thoughts has also been reflected in architectural approaches and the concepts of human scale, adaptation to the environment and fragmented forms came to the fore.¹³¹ Consequently, for the post-war period between 1950 and 1980, which is in the focus of this thesis on Sakarya Government House of the 1950s, it could be argued that lightness was preferred; minimum height and horizontality were accepted as positive features; traffic solutions, public access and harmony with the city gained importance; and human scale and being welcoming are emphasized.

Focusing on Sakarya Government House again, although the specification or need program of the project is not available today as mentioned earlier, it could be stated that the building reflects all the features presented in architectural competitions of its era. Indeed, neither in the analysis made by Meltem, which constitutes the main data of the table above, nor in the jury report of Sakarya Government House, the word “modern” is not specified. However, by looking at its prominent architectural features representing the International Style, which will be discussed in the next part, the building can be defined as an example of postwar modernism as later specified in architectural historiography.¹³²

¹³⁰ Sibel Bozdoğan, "Turkey's Postwar Modernism: A Retrospective overview of architecture, urbanism and politics in the 1950's", pp. 9-26, in Meltem Ö. Gürel (ed.) *Mid Century Modernism in Turkey*, Routledge, 2016; p. 15.

¹³¹ Sey, Yıldız, 1998, p.31.

¹³² Sibel Bozdoğan, "Turkey's Postwar Modernism: A Retrospective overview of architecture, urbanism and politics in the 1950's", pp. 9-26, in Meltem Ö. Gürel (ed.) *Mid Century Modernism in Turkey*, Routledge, 2016; p. 14.

In this respect, it is important to investigate the winning project of the government house of Sakarya in terms of both its functional program and architectural style, which will be the focus of the next part of this chapter. In addition, the other proposed projects for the same competition should also be examined in order to observe different approaches and solutions for the same project.

In the jury evaluation report, five other proposals were discussed and their positive and negative sides were briefly mentioned. Yet today, apart from the winning project, the architectural drawings of the proposed projects are unfortunately not available. Considering this, the *Arkitekt* journal published a note as follows: “As the Ministry of Public Works (*Nafia Vekaleti*) informed our journal from their project office, only the documents of the first degree project of this contest were sent to us because there was no photographic material [for the others]. We apologize to our readers for not being able to publish the projects of other degrees.”¹³³ Nevertheless, the jury report gives a general idea of different suggestions for the competition. Thus when the jury report is taken into consideration, it is understood that the projects that received the second and third awards and the first mention offered solutions that disintegrated the buildings into small units and assigned completely separate functions for each of them, which, in this case, were the government office and the courthouse functions. In this sense, through this period, the design approaches to reduce the impact of the masses by breaking them up to smaller sizes, to search for low rise solutions, to spread the masses in the site and to use internal and external courtyards instead of corridors inside the buildings, became increasingly common among the architects of the period.¹³⁴ Likewise in the winner project, which will be discussed in the next part, a similar disintegration and multi-partite plan typology is quite evident.

¹³³ “Sakarya Hükümet Konağı Proje Müsabakası,” *Arkitekt*, 03(1956), p.107.

¹³⁴ Sayar, Yasemin. “Türkiye’de Mimari Proje Yarışmaları 1930-2000: Bir Değerlendirme,” *Mimarlık*, no: 320 (2004), pa.20.

On the other hand, it is noteworthy that, in every award winning suggestion of the period, a square was planned in front of the complex of buildings. In this respect, it could be argued that establishing a relationship between the complex and the city was a dominant approach in every project, for both the architects and the jury. In this regard, for instance, concerning the project that was awarded with the second prize, it was specifically indicated that the arrangement of the square was found successful. Hence, the other projects were criticized because of the less depth of the squares that they suggested, while the positioning of the buildings in relation to the square was also found problematic.¹³⁵ On the other hand, according to jury reports, it is seen that the plan solutions of the proposals were also taken into consideration. The buildings were evaluated in terms of usage, functioning and mass volumes; for instance, for some projects the staircases, and for some others specific rooms or corridors were indicated as in need of studies.

Another important factor in jury reports was the interpretations regarding the facades of the proposed projects. For instance, for the projects numbered 2, 3 and 25, it is stated that the façades were found immature, and unstable, and their forms were not found well. Similarly, for the project numbered 7, it was stated that the facade lacked an official and serious expression and character, which was not approved by the jury members. As mentioned earlier, this was a decision that emphasized the symbolic and representative meaning that was attributed to government house complexes. Taking all these into consideration, the project numbered 31 was chosen in the competition to be constructed. In the next part, this winning project will be widely covered both in terms of its architects as well as the entire architectural style and design ideas of the complex.

3.2.2. The Winner Project

¹³⁵ “Sakarya Hükümet Konağı Proje Müsabakası,” *Arkitekt*, 03(1956), p.108.

Following the evaluation of the jury, whose report was described above, the project number 31 was announced as the winner of the competition. After three years of construction, in 1960, the complex was ready for the use of the public. This chapter focuses on the Sakarya Government House. In the first part, the architects of the building will be examined with reference to their architectural approaches by referring to a number of their other projects. Then, in the second part, Sakarya Government House will be analyzed in terms of its function, architectural style and its design in relation with the surrounding as well as its place in the history of architecture in Turkey with these features.

3.2.2.1. Architects

In 1956, the group of Enis Kortan, Harutyun Vapurciyan, Nişan Yaubyan and Avyerinos Andonyadis won the project competition of Sakarya Government House.¹³⁶ Enis Kortan was born in Vidin, Bulgaria, in 1932 and completed high school education in Ankara and İstanbul. After he graduated from İstanbul Technical University as an architect in 1953 he went to the United States of America where he worked at the offices of a number of architects including Marcer Breuer Studio and SOM Group. After he came back to Turkey in 1964, he started to teach at Middle East Technical University, and continued to work there until he was retired in 1999. Nişan Yaubyan was born in 1931 in İstanbul. After his education in Armenian High School, he graduated from İstanbul Technical University in 1953. After a master's degree in urban design at the University of Michigan, he worked at the offices of Eero Saarinen and Minoru Yamasaki in the United States of America. After he settled in İstanbul, he worked as an instructor at Yeditepe University for almost ten years between 1997 and

¹³⁶ Sakarya Government House was tendered for 5 million 738 thousand Turkish Lira, according to the Law No. 9712 by the Ministry of Public Works with an announcement in the official newspaper dated September 21, 1957. Nişancık, İrfan, "Mimari Rasyonalizmin İlk Eserlerinden Sakarya Hükümet Konağı 51 Yaşında." Retrieved from: <http://web.archive.org/web/2010122223728/http://sakaryayenihaber.com/koseyazilari/1298/-mimari-rasyonalizm-in-ilk-eserlerinden--sakarya-hukumet-konagi--51-yasinda.aspx>

2005. Harutyun Vapurciyan was an Armenian citizen of Turkey. After his graduation from İstanbul Technical University in 1953, he worked together with the group between 1955 to 1957. Later on, he went to the US in 1957, educated in the University of Michigan between 1963-64¹³⁷ and lived there until his death. Avyerinos Andonyadis was a Greek citizen of Turkey. He graduated from İstanbul Technical University in 1953 and worked with Kortan and Yaubyan from 1955 to 1957. In 1959 he went to the Washington, USA where he still lives and work as an architect.¹³⁸

So, this group of architects studied together at the Faculty of Architecture of İstanbul Technical University from 1948 to 1953. Yaşar Marulyalı, one of their classmates, described their class as a reflection of the population of İstanbul at that time because it consisted of students from different minority groups living in İstanbul at the times such as Armenians, Greeks, Kurds as well as those from different regions of Anatolia. Yaubyan and Vapurciyan were among the Armenian students and Andonyadis the Greek students of the class. Levent Aksüt, another classmate, remembered Vapurciyan and Yaubyan as two enthusiastic, curious and eager students.¹³⁹ (Fig.3.10)

In fact, Yaubyan and Vapurciyan were friends from high school and went to the same faculty together in the following years. After they graduated from İTÜ in 1953, Yaubyan and Vapurciyan established an architecture office in İstanbul, which Yaubyan described as a bit strange and courageous endeavor for two newly graduated architects at that time.¹⁴⁰

¹³⁷ Mimarlığa Doymayan Adam: Nişan Yaubyan. Directed by Atom Şaşkal, İstanbul, 2017.

¹³⁸ Yaubyan Nişan, Interview with the author, January 20, 2020.

¹³⁹ Mimarlığa Doymayan Adam: Nişan Yaubyan. Directed by Atom Şaşkal, İstanbul, 2017.

¹⁴⁰ Yaubyan Nişan, interview with the author, December 20, 2019.



Fig.3.10: Nişan Yaubyan and Harutyun Vapurciyan as classmates at İstanbul Technical University, 1950's.

(Mimarlığa Doymayan Adam: Nişan Yaubyan. Directed by Atom Şaşkal, İstanbul, 2017.)

After they completed their first project, which was the Sünbül Apartment in Nişantaşı, this building attracted great attention especially with its carvings beneath the window parapets, which were made by a famous sculptor of the time, Kuzgun Acar.¹⁴¹ (Fig.3.11) Being profoundly different from classical apartment types of the time, Marulyalı emphasized its innovative approach by indicating that this kind of an apartment had never been built in İstanbul before. Yaubyan defined that building as an adventure for them, in which they intended to design every detail in a different and un-attempted way.¹⁴² Kortan also argued that, with this apartment, they proved themselves in the modern architectural field for the first time.¹⁴³

¹⁴¹ Mimarlığa Doymayan Adam: Nişan Yaubyan. Directed by Atom Şaşkal, İstanbul, 2017.

¹⁴² Mimarlığa Doymayan Adam: Nişan Yaubyan. Directed by Atom Şaşkal, İstanbul, 2017.

¹⁴³ Kortan, E., interview with the author, December 6, 2019.



Fig.3.11: Snbl Apartment, Niantaı, 2016.

Yaubyan, Nian. "Mesleęine Tutkun Bir Mimar."
Interview by Erhan Demirta. *Mimdap*, January 21,2019.

At this point, Yaubyan states that competition projects had an important role in the continuation of the architectural office that they established with Vapurciyan. After Snbl Apartment, he recalls, they came together with their friends from the university, Kortan and Andonyadis, to participate in competitions together.¹⁴⁴ As a result, in 1955, with the involvement of Kortan and Andonyadis, this team of architects participated for the first time in the project competition organized by the Ministry of Public Works for the General Directorate of Highways, in which they received a mention. Kortan recalled that this competition helped them feel confident and trust themselves. Thus, with the same group, they also attended the competition of Sakarya Government House in 1955, in which they received the first price. Marulyalı expressed that this first price in an important competition and the chance to execute the building was a great success in terms of improving their careers.¹⁴⁵

¹⁴⁴ Yaubyan Nian, interview with the author, December 20, 2019.

¹⁴⁵ *Mimarlıęa Doymayan Adam: Nian Yaubyan*. Directed by Atom akal, İstanbul, 2017.

In fact, as described above, the 1950s was a period of competitions, by which architects could get jobs. For instance, Kortan remarked that, during the period of the competition for Sakarya Government House, there were quite a number of other competitions specifically organized for the designs of government houses in many cities like Adıyaman, Kars and Elazığ. Hence, he argued that they were not able to take part in them because the group was busy working on the project of Sakarya Government House. Furthermore, Kortan stated that the architecture of the 20th century was quite tiring in this respect. He claimed;

You should work very hard, yet still you could get success only from time to time. You couldn't always get paid for the work. The architecture of the 20th century, what we call modern architecture today, was developing so quickly that, so to speak, the whole world was boiling.¹⁴⁶

Regarding the 1950s' generation, Bozdoğan claims that those young architects were eager to learn and practice what was beyond what they had learned in the school, which in that period was the aesthetics of the International Style.¹⁴⁷ In the same manner, Kortan argued that his instructors of that time in his university were not only unaware but also uninterested about all the developments that existed in the entire world. Thus, as will be mentioned below, he claimed that the architectural publications of that time, namely the buildings in the USA that were published in professional journals, were their primary sources of inspiration.

Concerning the main inspiration sources of this generation of architects, Bozdoğan mentions that American corporate modernism was in the first place, particularly the glass curtain wall of Mies van der Rohe in the Seagram Building, which had

¹⁴⁶ Kortan, E., interview with the author, December 6, 2019.

¹⁴⁷ Bozdoğan, S. and E. Akcan. "Turkey's Post-War Modernism" in *Modern Architectures in History*, Reaktion Books, 2012, p 14.

widespread coverage in the architectural publications of the time.¹⁴⁸ Likewise, Kortan remarked how he was mesmerized by his encounter with Mies van der Rohe's Farnsworth House by means of architecture magazines, and how they tried to liken all details of the building of Sakarya Government House to his design of the Seagram, which will be discussed in more detail in the next part that will focus on Sakarya Government House. Following the success in the Sakarya Government House competition, this group of architects participated in other competitions, including those for the Brussels Exhibition Pavilion of Turkey (1956), and Kocatepe Mosque (1957).¹⁴⁹ In each of their designs, they came to the fore with their innovative approach and enthusiasm, and were thus mostly awarded. For this reason, they have left their mark in the modern architecture of the 20th century.

Enis Kortan pointed out that, in the design process of each of their projects, one of the most important features to be considered was the search for solutions without losing the human scale. In this respect, the mass of a building was one of the most important issues to be regarded. As such, instead of a single massive building, the disintegration of the building into smaller masses was a distinct feature of their designs as seen in most of the other buildings of the period.¹⁵⁰ (Fig.3.12, Fig.3.13)

¹⁴⁸ Bozdoğan, S. and E. Akcan. "Turkey's Post-War Modernism" in *Modern Architectures in History*, Reaktion Books, 2012, p 115.

¹⁴⁹ Followings are the competitions that these architects have joined. Since at the period, collaboration and partnership between the architects were quite popular, aside this list also includes some projects that these architects have collaborated with different partners as well. In chronological order; General Directorate of Highways (1955), Brussels Exhibition Pavilion of Turkey (1956), the Turkish Language Institution Building (1956), Kocatepe Mosque (1957), Urfa Government House (1957), Diyarbakır Government House (1957), Ankara University and High Schools Student Dormitory (1958), Milli Eğitim Bakanlığı (1962), Beyoğlu İşçi Hastanesi (1963), Niğde Devlet Hastanesi (1970), Erzurum Atatürk Üniversitesi Ziraat Teknolojisi ve Ev Economi Binası (1972), Kırşehir Devlet Hastanesi (1974).

¹⁵⁰ Yücel, 1984, p.136.

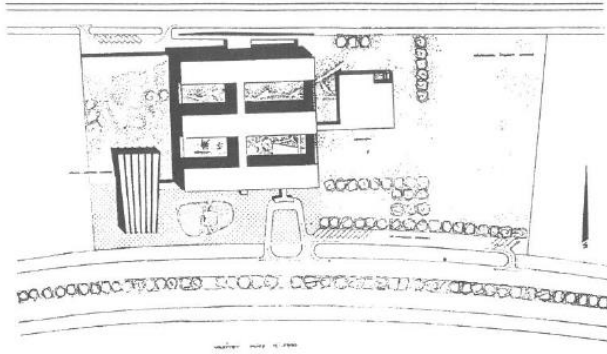


Fig.3.12: A proposed project for General Directorate of Highways, 1955.

(Kortan, 2012, p.178.)

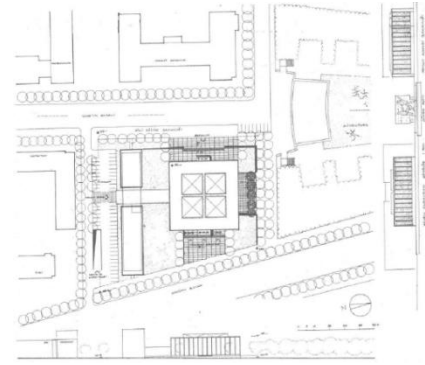


Fig.3.13: The site plan of the Ministry of National Education, 1962.

(Kortan, 2012, p.180.)

In this context, for example, for the project of the General Directorate of Highways in 1955, Kortan explained that they intended to design the complex with a similar sensitive approach by considering the environment in which human beings could perceive psychologically and establish relationships on micro and macro scales.¹⁵¹ (Fig.3.14)

Regarding this project, which was also designed by avoiding high-rise structures and including instead three blocks of four-storey buildings, Kortan explained their point of view as follows:

When you look from Anıtkabir, the kiosk of Atatürk in Çankaya would appear. We thought of that. We tried to let that axis remain open... It was a matter of respecting the environment and appreciating it.¹⁵²

¹⁵¹ Kortan, 2012, p.178.

¹⁵² Kortan, E., interview with the author, December 6, 2019.



Fig.3.14: A proposed project for General Directorate of Highways, 1955.

(Kortan, 2012, p.177.)

The story of the project for Kocatepe Mosque, on the other hand, was an interesting one. In 1957, Yaubyan and Vapurciyan, together with Bedrus Küçük, participated the competition for Kocatepe Mosque and they received the third price. Yaubyan argued that they were actually the winners of the competition; however, the financing of the building was supposed to be provided from the Muslim countries whereas their team was consisted of three non-Muslim architects. Thus Çalıkman argues that, since the financing would be harder to be found for a project of this group, they were put in the third place and the modernist design of Vedat Dalokay was chosen as the winner of the competition,¹⁵³ which would later be cancelled and its foundations were dynamited as a result of the reactions of the right-wing religious ideology.¹⁵⁴

The projects of this group of architects were in line with the modernist approach of the post-war period. On the other hand, they were meticulously designed, showing the level of architectural production at the time. Indeed, Kortan defines himself as an

¹⁵³ Mimarlığa Doymayan Adam: Nişan Yaubyan. Directed by Atom Şaşkal, İstanbul, 2017.

¹⁵⁴ Çakıcı, 2019, p.38-39

architect who aims to stay away from the temporary fashionable trends of a certain time and instead to create permanent, timeless and humanist architecture in each of his designs.¹⁵⁵ Yaubyan, on the other hand, attached great importance to details in every project and designed them with precision.¹⁵⁶ In this respect, Kortan states that Yaubyan produced extraordinary details in his works and believes that Walter Gropius' definition about Mies van der Rohe by saying that "He seeks God in the details" suits for Yaubyan as well.¹⁵⁷

3.2.2.2. A Modern Building

Sakarya Government House, with its pioneering architectural approach, has remained on the architectural agenda for a long time. Thus, in this chapter, this building complex will be evaluated in terms of its style, functional solutions and mass organization as well as its innovative and even un-attempted ideas. By focusing on the building of Sakarya Government House, it is aimed to understand the general transformation of the 20th century architecture throughout the country in the background as well as to unfold where this structure stands in the modern debates of the period.

Sakarya Government House, also known among the public as the Provincial Complex, attracted considerable attention throughout the architectural community of the country when it was constructed in 1962 with its architectural style and innovative approach. As a product of the architectural competition organized by the Ministry of Public Works, Sayar, in her evaluation of architectural design competitions in Turkey

¹⁵⁵ Kortan, 2012, p.34.

¹⁵⁶ Mimarlığa Doymayan Adam: Nişan Yaubyan. Directed by Atom Şaşkal, İstanbul, 2017.

¹⁵⁷ Mimarlığa Doymayan Adam: Nişan Yaubyan. Directed by Atom Şaşkal, İstanbul, 2017.

between 1930 and 2000, mentions this building as one of the most remarkable products of its period.¹⁵⁸ (Fig.3.15)



Fig.3.15: Sakarya Government House, 1962.

(Hüdai Ülker Archive)

Sayar summarizes the building by specifying that the structure, which had the traces of Le Corbusier's understanding and was completely manufactured with local materials and traditional hand workmanship, made a tremendous impact in its time with its light panel walls that provided flexibility in the plan and glass-metal curtain walls applied on its facade. Similarly, in an article based on the public space initiatives in Sakarya, Government House was defined as pioneering, principled and assertive in architectural modernity debates of its time, which will be discussed in detail below.¹⁵⁹ Hence, before investigating the discussions of the architectural style of the complex, in the context of modern debates of its time, the functional solutions for the requested program of each unit will be covered firstly. As mentioned before, the competition project required three main units that were specified as the most urgent needs of the

¹⁵⁸ Sayar, Yasemin, Türkiye'de Mimari Proje Yarışmaları 1930-2000: Bir Değerlendirme, *Mimarlık*, sayı: 320 (2004). Retrieved from: <http://www.mimarlikdergisi.com/index.cfm?sayfa=mimarlik&DergiSayi=38&RecID=838>

¹⁵⁹ "Sakarya'da Kamusal Alan Girişimleri," 2008.

city; i.e. working unit for the government, a courthouse and a finance building. In the proposed solution, a fragmented plan type was used and these three structures expressed themselves as three different units, yet still in a consistent harmony and beyond the understanding of a public space of the day.¹⁶⁰ At this point, one of the architects of the building, Kortan explains that the design was initially considered as a single mass to include the three functions defined in the need program given to the competitors. However, after the examinations and analysis, assigning three separate units for three different functions was found more appropriate.¹⁶¹ (Fig.3.16, Fig.3.17)

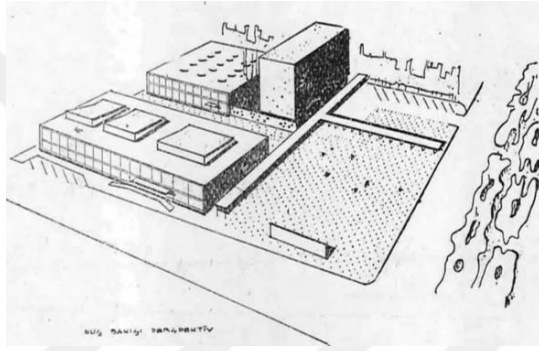


Fig.3.16: A perspective of Sakarya Government House, 1956.

(Sakarya Hükümet Konağı Proje Müsabakası, p.106)



Fig.3.17: Site plan showing the mass organisation of Sakarya Government House, 1956.

(Sakarya Hükümet Konağı Proje Müsabakası, p.106)

The courthouse and the finance building aside, Kortan describes the last and the highest unit, the Governor's Office, where the governor and other civil and administrative personnel would work, as designed to be the most important structure of the city in terms of its psychological affect as well. Considering this architectural period in Turkey generally, Batur claims that solving the structures by dividing them into smaller pieces as well as spreading them to the site, creating internal and external

¹⁶⁰ Sakarya'da Kamusal Alan Girişimleri," 2008.

¹⁶¹ Kortan, 2012, p.169.

courtyards, was a prevalent approach among Turkish architects at that time.¹⁶² For instance, General Directorate for Office of Agricultural Products built in 1964 in Ankara, was another pioneering application in dividing the units into small pieces to have separate functions. (Fig.3.18, Fig.3.19)

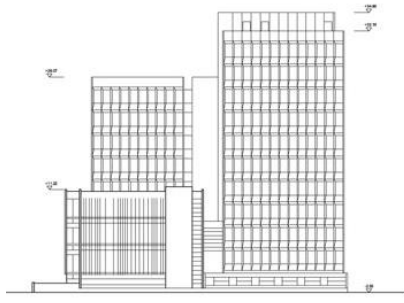


Fig.3.18: Elevation drawing of the project of General Directorate for Office of Agricultural Products

(<http://www.arkiv.com.tr/proje/toprak-mahsuller-ofisi-genel-mudurluk-binasi/3234>)

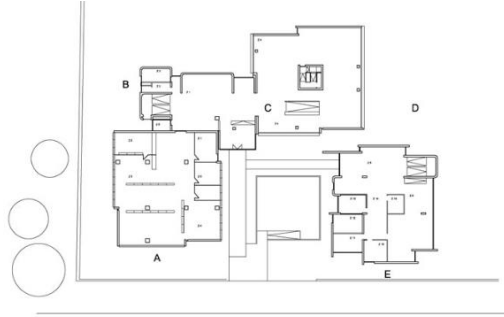


Fig.3.19: The site plan of the General Directorate Office of Agricultural Products

(<http://www.arkiv.com.tr/proje/toprak-mahsuller-ofisi-genel-mudurluk-binasi/3234>)

Also for Sakarya Government House, Kortan remarks that, considering the fact that the large singular masses widely used in the country at the time were not appropriate to human scale, the disintegration of the mass and the formation of smaller units more appropriate for human scale was preferred.¹⁶³ As such, the three units of the complex, which were different in terms of both quantity and quality, expressed themselves as three different buildings. Thus, at this stage, it was an important decision to divide and disintegrate the buildings into three smaller units. It could be argued that the main aim of the design was to ensure that the complex would be welcoming instead of imposing

¹⁶² Batur, Afife. "The Post-War Period: 1950-1960", "Searching for the New: 1960-1980" in A Concise History: Architecture in Turkey during the 20th Century, İstanbul, 2005, p.63.

¹⁶³ Kortan, 2012, p.168.

by finding the right sizes and proportions for each building. Kortan explains this as follows:

All three of these buildings do not scare people, they invite people in. Especially the tall building, the governor's office, stands on columns. Its ground floor is empty; people can walk through it, and there is also an inner garden with a small pond. It was designed for people to walk around.¹⁶⁴

This principle designing a welcoming structure was followed consistently in the project and even the radiator shafts were included independently in the overall composition and designed in a sculptural form, as in Kortan's words, enhancing the appearance of the buildings with their own plastic values.¹⁶⁵ (Fig.3.20)

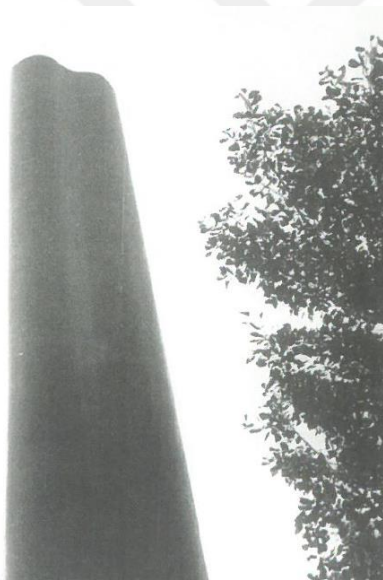


Fig.3.20: The shaft of the building designed in a sculptural form.

Kortan, 2012, p.173.

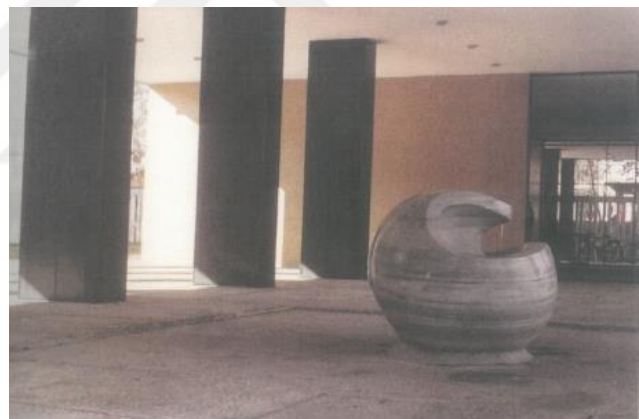


Fig.3.21: The fountain located in the courtyard of the complex designed in a sculptural form.

Kortan, 2012, p.171.

¹⁶⁴ Kortan, E., interview with the author, December 6, 2019.

¹⁶⁵ Kortan, 2012, p.170.

In addition, the sculptural fountain located alongside the columns on the ground floor, in the inner garden between the finance and government office buildings, is another thoughtful and welcoming aspect of the complex for the public. (Fig.3.21) Concerning this, in the jury report, the overall architectural composition of the project, which consisted of three different blocks of different functions, was found to be profoundly mature in both general aspects and in details.¹⁶⁶ Each of the three blocks had rectangular plans, and in the overall layout plan, those three units were also designed in a rectangular composition. The shapes of those blocks, on the other hand, were also pure, uninterrupted, rectangular prisms. This formal understanding reflects the purist design approach of modernism. In this context, Kortan argues that, in the composition of the government, courthouse and finance blocks, the form of the structures was decided as rectangular prisms at the beginning. However, the final shapes and sizes of the blocks were designed as a result of the deductive method, according to which intended functions of the blocks led the design process. Hence, “form followed function”¹⁶⁷ as the design method applied in the project, in line with the famous motto of functionalist principle of modernist architecture.

With regard to this, Kortan also explains that these three blocks were designed differently in terms of not only functional, i.e. practical and mechanical features, but also by considering their psychological, social, symbolic and representative meanings. Thus, for an overall analysis of these three blocks, starting with the first block that housed the office of the governor, it could be argued that it was intended to be the highest structure of the complex, and positioned through the ceremonial square behind as a result of its intended psychological and symbolic functions. In addition, the block was raised above columns, leaving the ground floor empty, which indeed referred to the design principles of Le Corbusier, which will be discussed in detail below. Kortan

¹⁶⁶ “Sakarya Hükümet Konağı Proje Müsabakası” *Arkitekt*, 03 (1956), p.106.

¹⁶⁷ Kortan, 2012, p.163.

explains that, in the design of the interior space, in order to fully meet the practical requirements, the interior walls separating the office rooms were made in the form of removable partition panels, which were the first application of its kind in the country and thus the flexibility through interior space was provided. In addition, all the electrical components of the building were solved within these walls. Other pioneering features of the building compared with its contemporaries include the glass curtain walls that were used in exterior facades of the building, the terrace roof at the top and cross ventilation system used for air conditioning.¹⁶⁸ (Fig.3.22)

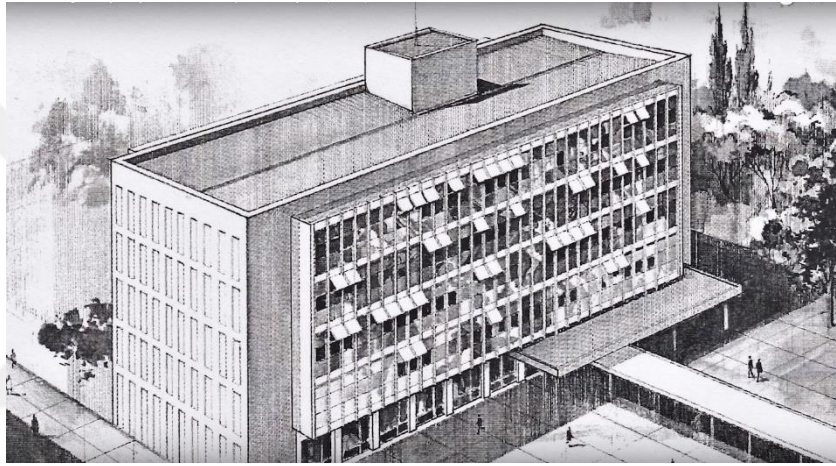


Fig.3.22: A perspective drawing of Sakarya Government House.

(Mimarlığa Doymayan Adam: Nişan Yaubyan)

Unlike the governor's office block, the courthouse had no direct connection to the ceremonial square, and it was instead conceived in its own entirety. The halls where the hearings were held received the northern light from the ceiling and showed their own forms within the whole mass with dynamic units. In a similar manner, the finance office block also consisted of the relevant offices gathered around a hall that received northern light from the ceiling. (Fig.3.23) In addition, for all three buildings, the workmanship and all materials that were used in the construction were native products. Exterior colors of the buildings were intended to be in relation with their functions and

¹⁶⁸ Yaubyan Nişan, interview by the author, December 20, 2019.

to have representative meanings: the artificial stone cladding in white color was used, the metal parts were in gray-blue and only the vertical elements were emphasized with dark gray paint. (Fig.3.24 & 3.25)

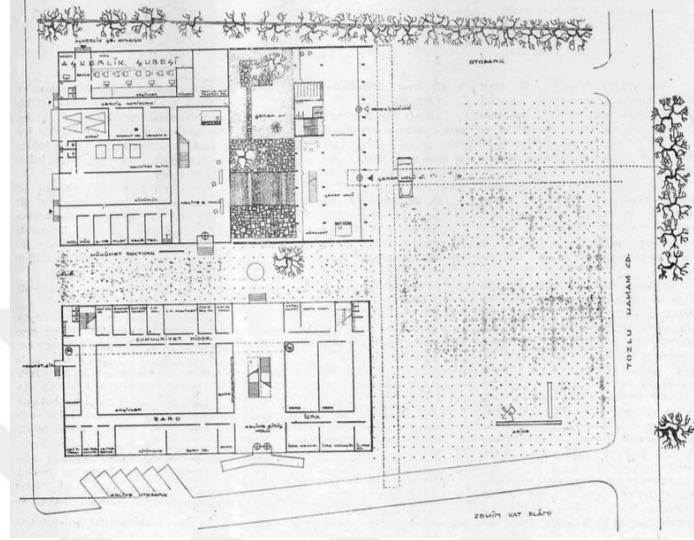


Fig.3.23: The site plan of the complex.

(Sakarya Hükümet Konağı Proje Müsabakası, p.106)

In this context, in an article about the public space initiatives in Sakarya, it was indicated that, with Sakarya Government House Complex, for the first time in the country, significant architectural concepts and models such as glass curtain walls, flexible plan layouts and natural ventilation were applied in a building. The comment continues;

The project of this building was prepared in 1956 and the number of the architects who were familiar with these principles in our country at that time was not too many. With its glass curtain walls applied on the facades and light panel walls that provided flexibility in the plan, it was one of the pioneering structures of its period.¹⁶⁹

Indeed, at the time when Sakarya Government House was experiencing significant changes both in the country and around the world. The war was over and the cities were being recreated in relation to this; and in the world of architecture, the modern

¹⁶⁹ “Sakarya’da Kamusal Alan Girişimleri,” 2008.

debates were being held. As Doordan explains, in the mid-20th century, the modernist philosophy emerged as the dominant force in architectural practice and education. Traditional philosophies persisted, but within the architecture community they held minority roles.



Fig.3.24: A closer view of Sakarya Government House, 1960s.

(Kortan, 2012, p.173)



Fig.3.25: A view showing the vertical elements on the façade of Sakarya Government House.

(Mimarlığa Doymayan Adam: Nişan Yaubyan)

The end of the World War 2 provided architects with new opportunities to work in both the social and physical rebuilding of war-torn cities, but what it meant to be modern remained an open-ended issue.¹⁷⁰ Similarly in Turkey, the period between 1950 and 1960 could be regarded as an optimistic period. The country now belonged to the Western bloc and in addition had the interest and support of a strong country,

¹⁷⁰ Doordan, Dennis “Writing History: Reflections on the Story of Mid-Century Modern Architecture”, in T. Parker, et.al. (eds.) *Sanctioning Modernism: Architecture and the Making of Postwar Identities*. U. of Texas Press, 2014, p.3.

the United States of America.¹⁷¹ Kortan argues that, in such a case, it was tried to be shown that the practice of architecture in the country was quite similar to the Western examples in terms of both the understanding and technological opportunities.¹⁷² Thus, in this period, rather than the evaluation of architectural works, architects turned towards practice.¹⁷³ In this regard, Bozdoğan remarks that architects played a crucial role in the post-war world in the reconstruction of cities and were seen as specialists for scientific and technical approaches to urbanization, housing and infrastructure problems.¹⁷⁴

All these developments brought new tasks to architects. As Alsaç argues, at that time, many new architectural functions such as schools, hospitals, factories etc. as well as the new administrative structures such as governmental and municipal buildings were expected to be provided.¹⁷⁵ On the other hand, by means of the increasing communication throughout the world, architects in Turkey had a chance to get better acquainted with the Anglo-Saxon world. In this context, Batur argues, architects in Turkey tended to break all ties with the past, began from the point where form was supposed to follow function and involved into a logical, objective and therefore

¹⁷¹ Tanyeli, 1998, p.238.

¹⁷² Kortan, Enis, Türkiye’de Mimarlık Hareketleri ve Eleştirisi 1960-1970, Ankara, 1974, p.67-68.

¹⁷³ Sayar, Yasemin. Türkiye’de Mimari Proje Yarışmaları 1930-2000: Bir Değerlendirme, *Mimarlık*, sayı: 320 (2004).

¹⁷⁴ Bozdoğan, Sibel. 2016. “Turkey’s Post-War Modernism: A Retrospective Overview of Architecture, Urbanism and Politics in the 1950s”, in M. Gürel (ed.) 2016. *Mid-Century Modernism in Turkey: Architecture across Culture in the 1950s and 1960s*. Routledge, p.14.

¹⁷⁵ Alsaç Üstün “Türk Mimarlık Düşüncesinin Cumhuriyet Dönemindeki Evrimi, *Mimarlık*, Sayı 11-12, Kasım-Aralık (1973), p.13.

universal definition of architecture.¹⁷⁶ Therefore, reflecting the national character through architecture was no longer an urgent need as it had been during the war period, and moreover, this idea was replaced by the need to embrace the international language of modernism.¹⁷⁷ İstanbul Hilton Hotel designed by Eldem and SOM collaboration, for instance, became the main typology in this regard and its stylistic features such as the usage of pilotis to create a transparent ground floor, which was inspired by the work of Le Corbusier, became the paradigm of modernism also in Turkey as constantly repeated in a number of structures of the time, including Sakarya Government House.¹⁷⁸ On the other hand, as mentioned before, the changes in the expressions of jury reports in architectural competitions also show that a new set of ideas was taking action in architecture in Turkey.¹⁷⁹

After the World War 2, the source of the modern shifted from Europe to America where important modernist architects of the earlier decades like Mies van der Rohe moved and produced significant works. The ideals of modernist architecture were largely drawn from their works as well as the works of Le Corbusier who began to design worldwide at the time.¹⁸⁰ Le Corbusier, who defined geometrical forms

¹⁷⁶ Batur, Afife. “The Post-War Period: 1950-1960”, “Searching for the New: 1960-1980” in *A Concise History: Architecture in Turkey during the 20th Century*, İstanbul, 2005, p.69.

¹⁷⁷ Bozdoğan, Sibel. 2016. “Turkey’s Post-War Modernism: A Retrospective Overview of Architecture, Urbanism and Politics in the 1950s”, in M. Gürel (ed.) 2016. *Mid-Century Modernism in Turkey: Architecture across Culture in the 1950s and 1960s*. Routledge, p.19.

¹⁷⁸ Bozdoğan, Sibel. 2016. “Turkey’s Post-War Modernism: A Retrospective Overview of Architecture, Urbanism and Politics in the 1950s”, in M. Gürel (ed.) 2016. *Mid-Century Modernism in Turkey: Architecture across Culture in the 1950s and 1960s*. Routledge, p.19.

¹⁷⁹ Alsaç Üstün “Türk Mimarlık Düşüncesinin Cumhuriyet Dönemindeki Evrimi, *Mimarlık*, Sayı 11-12, Kasım-Aralık (1973), p.17.

¹⁸⁰ Alsaç Üstün “Türk Mimarlık Düşüncesinin Cumhuriyet Dönemindeki Evrimi, *Mimarlık*, Sayı 11-12, Kasım-Aralık (1973), p.17.

referring to ancient Greece as the most beautiful forms and called the architecture designed by using them as timeless architecture, gradually created the ideology of Purism. In a similar way, Mies van der Rohe also used these forms in his architecture, in addition to applying classical rules such as axial symmetry, proportions, etc. in plan of a total space and mass organization together with the modern materials such as steel and glass. Thus, this new understanding of architecture spread throughout the entire world including Turkey. In this direction, in Turkey, by the beginning of the 1950s, the first local examples of the International Style began to appear. Batur explains that separate rectangular prisms or prism groups of a few stories were typical of its applications in Turkey.¹⁸¹ In addition, transparency and lightness provided by wide glass windows on facades became quite widespread. For instance, the building of İstanbul Municipality Palace, designed as a result of a national project competition organized in 1953, was an important example of this tendency in the country. Batur claims that this structure, showing the influences of architectural approaches of Le Corbusier, attracted a great attention and became the pioneer of bureaucratic architecture Turkey.¹⁸² (Fig.3.26)

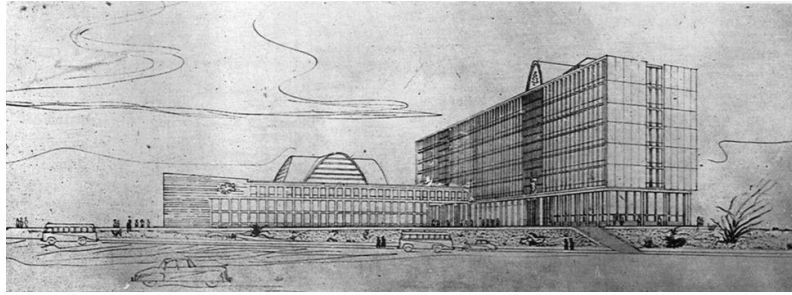


Fig.3.26: İstanbul Municipality Palace designed by Nevzat Erol, 1953.

(İstanbul Belediye Binası Proje Müsabakası, p. 74)

¹⁸¹ Batur, Afife. “The Post-War Period: 1950-1960”, “Searching for the New: 1960-1980” in *A Concise History: Architecture in Turkey during the 20th Century*, İstanbul, 2005, p.48.

¹⁸² Batur, Afife. “The Post-War Period: 1950-1960”, “Searching for the New: 1960-1980” in *A Concise History: Architecture in Turkey during the 20th Century*, İstanbul, 2005, p.48.

For the government house structures specifically, in the 1960s, dynamic plan types emerged and in the majority of the examples, finance and justice buildings were detached and government building turned into a separate, symbolic structure of the complex.¹⁸³ In this respect, Sakarya Government House carries similarities with the contemporary government house buildings not only with its fragmented plan typology but also regarding the façade organization. For instance, the glass framed, vertical articulation of the facades of Edirne, Urfa and Elazığ Government Houses resemble the façade of Sakarya Government House to a great extent. From these aspects, Sakarya Government House is both an important example of both the International Style and reflects all the prominent features of the government house complexes of its time.

Moreover, Şık evaluates that every structure built after 1950 can be placed within the boundaries of a Western movement or understanding without much deliberation.¹⁸⁴ Indeed, the reflections of the modern international architecture started to be widely spread and became visible in a number of other examples in the country. For instance, besides the pioneering examples such as İstanbul Hilton Hotel and İstanbul Municipality Palace, Büyükkada Anadolu Club, General Directorate of State Water Works, and Turkish Pavilion at the Brussels World Exhibition were among the other typical examples of the same newly emerging understanding of modern architecture. (Fig.3.27, Fig.3.28)

Besides, in the 1950s, a younger generation of architects started practicing and creating works that embodied the aesthetic understanding of the contemporary International

¹⁸³ Karaaslan, Merih. “Söyleşi: Osmanlı’dan Bugüne Hükümet Konakları,” *Mimarlık*, no. 203 (1984), p.9.

¹⁸⁴ Şık, Neslihan, “1950’ler: Uluslararası Mimarlığa Açılış.” *Mimarist*, 3 (2001), p.56.

Style. As Bozdoğan and Akcan argue, this new understanding of modernism predominantly manifested itself in educational buildings, cultural institutions and especially administrative units such as government structures, as clearly seen in Sakarya Government House.¹⁸⁵ Thus, Sakarya Government House met with great interest at the time with its architectural characteristics. In this respect, being an important example of rationalism in Turkey and the first example of the International Style built in Sakarya, it has a significant place in the history of architecture in Turkey as well as in the history of the city itself.

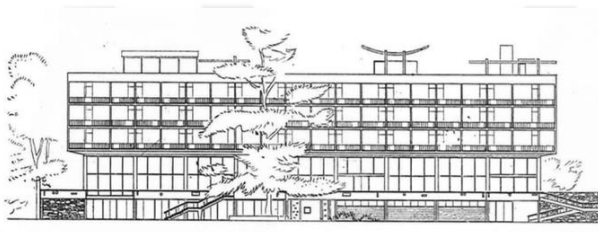


Fig.3.27: Büyükada Anatolian Club, 1950.

(<http://www.arkiv.com.tr/proje/anadolu-kulubu-istanbul-buyukada-subesi-/9578>)

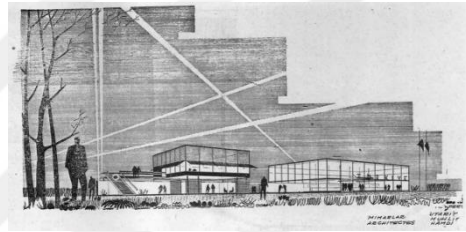


Fig.3.28: Turkish Pavilion in the Brussels Expo, 1956.

(1958 Brüksel Beynelmîlel Sergisi Türk Paviyonu, p.65)

As Doordan suggests, throughout the world and specifically in Turkey, what it meant to be modern was still an open-ended issue at the time. For instance, for Sakarya Government House, Kortan himself argues that these buildings did not have the language of modern architecture as proposed, for example, by Bruno Zevi; on the contrary, the effects of Mies van der Rohe's understanding of modernism and form were visible. He claims that these structures were rational rectangular prisms; they were symmetrical and static, their forms were the ideal Platonic forms, and their structures had a logical and rigid order as a requirement of a prerequisite. For these reasons, architectural understanding of Mies van der Rohe was expressed in the design of Sakarya Government House by means of a certain logic that might not be considered

¹⁸⁵ Bozdoğan, S. and E. Akcan, Populist Democracy and Post-War Modernism in Modern Architectures in History, p.108.

as modern by some others such as Zevi. As mentioned, the design of the complex also utterly reflected the characteristics of the international architecture and the design philosophy of Le Corbusier. The pilotis, for instance, which is the first design principle of Le Corbusier, was clearly represented in the building. (Fig.3.29)



Fig.3.29: The pilotis on the ground floor, Sakarya Government House, 1960s.

(Kortan, 2010, p.170)

The structure stood on the colonnades that left the ground floor empty, which on the other hand, strengthened the relationship of the building with the square as well as the city itself. The design of the load bearing system independent from the partition walls of the building, was another direct reflection of the principles of Le Corbusier. At this point, Kortan emphasized that the building was constructed with the load bearing system and the partition walls inside the building were completely working independent from each other.¹⁸⁶ In addition, as Kortan indicates, these partition walls were made of lightweight denotable chipboards that allowed flexible floor plans, which again refers to the main design principles of Le Corbusier.

¹⁸⁶ Kortan, E., interview with the author, December 6, 2019.

in its infancy and the workforce was not sufficient for the escalating construction activities, the architects of Sakarya Government House, for example, were attempting to produce Mies van der Rohe's curtain walls by welding steel profiles¹⁹⁰ In this context, it should be remembered that the glass curtain walls were used in the facades of Sakarya Government House, which was the first example of its kind in Turkey. In addition, apart from the glass curtain walls, Kortan indicates that, instead of classical construction techniques like columns finished with plaster, modern and new techniques such as the coverage of the whole building with one or two millimeters thick sheet metals were used. Regarding this, Kortan recalls;

We were very young architects and we did not have enough books at that time. We found the details of the Seagram Building of Ludwig Mies van der Rohe in a magazine. We drew the details of this building by resembling those details.

Pointing at the curtain walls on the facade of the Seagram Building, he continues:

These elements were I-shaped elements made of special bronze material. At that time with the technology in Turkey, it was impossible for us to do the same. But instead, we used ordinary iron girders. We even found a good master there in Adapazarı, and I still remember that his name was Cemal Usta. However, of course, these [at Seagram] were very special smooth materials, hence our girders were crooked. Yet, Cemal Usta, with his knowledge and devotion to his profession, made such a beautiful façade that there was hardly any difference with Seagram. He shaped these irons not with a classical method of using a hammer, but instead, he shaped them by heat and expansion. It was with his knowledge and neat craftsmanship; I also didn't know it at that time. He made a very beautiful facade.¹⁹¹

These vertical elements on the façade are non-structural elements, which were added with the intention of enhancing its aesthetic appearance. Moreover, the similarity

¹⁹⁰ Tanyeli, Uğur, "1950'lerden Bu Yana Mimari Paradigmaların Değişimi ve Reel Mimarlık" in 75 Yılda Değişen Kent ve Mimarlık, Tarih Vakfı Yayınları, Bilanço '98 Yayın Dizisi, İstanbul, 1998, p.238.

¹⁹¹ Kortan, E., interview with the author, December 6, 2019.

between Sakarya Government House building and the Seagram building is not only limited with above mentioned solutions inside and outside but the relationship of the façade and the square in the front is another crucial resemblance to Seagram. One of the most prominent features of the Seagram building is the strong relationship between its façade and square. The Seagram building stands behind the line of the street on which it is located, and thus creates a public square in its front delimited with its façade acting as a public/urban wall. Similarly, the façade of Sakarya Government House defines the square in its front and functions like a public/urban wall; and with the character of its façade, the building and the square become the new public interface of modernism.

In addition, like in Seagram, the ground floor of Sakarya Government House was designed as a continuation of the square in the front, leaving the ground floor empty, which strengthens the façade-square relationship of the building. In other words, the squares in the front open spaces of both buildings, actually render their façades more visible. Ulus Office Block in Ankara and İstanbul Municipality Palace are other important contemporary examples in Turkey whose facades similarly emphasize the squares in their fronts.

To sum up, regarding both the layout of the site plan, the specific solutions within the blocks as well as all the details of the façades, Kortan argues that the complex with the governor building, the courthouse and the finance building, was the representative of classical, rational, geometric and purist “box” architecture and was successfully achieved through the consistent application of the ideas and principles of Ludwig Mies van der Rohe and Le Corbusier. Özorhon and Uraz, in their article evaluating the period when this building complex was designed, claim that this period is evaluated by some critics of architecture as the time when a formal transfer from western architecture took place and architecture in Turkey was merely fed with external publications and influences. However, as they indicate, these seem easy criticisms because a number of architectural products strongly reflected originality with their

rational manners, spatial organization and material technology. In this respect, Sakarya Government House was a product of a very careful and sensitive design work not only in terms of its mass ratios and the outdoor spaces between these masses, but also in terms of its facade design and details. Kortan points out that there were modern and visionary architects who supported the attempt to produce such modern buildings in Turkey at the time, and the role of architects at public offices seem important in these terms. As Kortan emphasizes;

The Ministry of Public Works had progressive, modern architects that would allow such buildings to be built at that time. Neriman Birce, Adnan Kocaaslan... They responded to our design very positively. They could have told us that this building was not for Turkey, that we should do one of the traditional buildings. They did not say such a thing, they did not discourage us, we owe them gratitude...¹⁹²

The construction phases of this complex, on the other hand, were also widely reported in the local media, showing the local interest and support. For example, the newspaper *Adapazarı* dated 1954 reported that, for the construction of Sakarya Government House, two certified engineers measured the site where the buildings would be built. Afterwards, it is indicated that the government house would be one of the few most beautiful buildings of the country and that some of the important statesmen would come to the opening ceremony to be held soon.¹⁹³ (Fig.3.31)

While the project was still in progress, Kortan went to the United States of America, where he worked in the studio of Marcer Breuer and the SOM Group for three years. During this period, Yaubyan, together with the two other architects of the group, continued working on the architectural details of the building. When Kortan returned to Turkey, the architectural project was completed and the construction started. This

¹⁹² Kortan, E., interview with the author, December 6, 2019.

¹⁹³ Milliyet, Kasım 1954, Sakarya Vilayet Konağı İnşa Ediliyor.

time, Yaubyan went to the United States of America, where he worked in the offices of Eero Saarinen and Minoru Yamasaki. During this period, Kortan took control of the construction. He recalls these days as follows:

One day a week I was visiting Adapazarı. At that time, I was living in Istanbul. According to our contract for the project, I was supposed to be there three days a week. For the other two days we had an agreement with a technician in Adapazarı, we gave him a certain fee, and he was visiting the site and reporting us. This was our system during the construction.¹⁹⁴



Fig.3.31: A news in the Milliyet Newspaper announcing the construction of Sakarya Government House, 1954.

(Milliyet Newspaper Archive)

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In this direction, all the drawings of Sakarya Government House were completed in 1957, and after a three year of construction period, the complex was completed in 1962. (Fig.3.32)



Fig.3.32: Enis Kortan and Nişan Yaubyan controlling the construction of Sakarya Government House, 1959.

(Kortan, 2010, p.173)

As a result, this modern and pioneering building, which was designed and built using all the technological possibilities of the period as carefully thought with all the details, served the people of Sakarya for many years with success and has left its mark in the city of Sakarya as well as in Turkey in general by successfully exemplifying the architectural understanding of the period.

¹⁹⁵ Kortan, E., interview with the author, December 6, 2019.

CHAPTER 4

THE RELATION OF SAKARYA GOVERNMENT HOUSE WITH THE CITY

After its construction had been completed and put into service in 1960, Sakarya Government House became one of the most decisive factors in directing the development of the city. Attracting the city like a magnet, it played a critical role not only regarding the redetermination of a new city center and square of Adapazarı, but also transformed the public use in its periphery to a great extent. In this context, by looking at the city from a wider perspective, in the following part of the study, the urbanization of the city center and thus the constitution of a new administrative center and the Sakarya city square in relation to Sakarya Government House complex will initially be analyzed. Secondly, by focusing on the open public spaces and the Government Square (*Vilayet Meydanı*) formed in relation to Sakarya Government House, the dimensions of the interaction it established with the citizens will be explored, how and for what main purposes it was used, and its place in the urban memory will be discussed.

4.1. Urbanization of the City Center

With the construction of Sakarya Government House in 1960, the new (administrative) center of the city began to evolve. This transformation not only included the rapid increase of a great number of buildings of different functions around the periphery of the complex but also implies a larger scale change that affected the structure of the city. Thus, first of all, Atatürk Boulevard together with the Sakarya Government House became the new center of attraction for Adapazarı as related to the opportunity of easy

access to the area by means of the neighboring train station, as well as to the rapid increase in public buildings and spaces such as schools, social facilities, park arrangements, etc. in the vicinity. The establishment of Sakarya Government House complex led to the re-embodiment of the physical arrangement of the city, which mainly included the new emerging road axes, and thus the re-configuration of Atatürk Boulevard. In the following process, the emergence of a number of different functioning units, especially new residential and commercial buildings, in relation with this rapid urbanization around the new administrative center of the city will be analyzed.

4.1.1. The Transformation of the Administrative Center and the Formation of Adapazarı City Square

This section focuses on the determination of the new administrative and commercial center of Adapazarı and the formation of the new city square together with the opening of Sakarya Government House in 1960. This transformation was rather a long process that spans years, not a sudden change; yet, it became quite evident following the construction of the Government House complex. With this objective and in order to evaluate the background of this transformation, the previous spatial organization of the city center of Adapazarı will be analyzed in the first place by emphasizing the emerging road axes and the shift of the city center in relation to this new city square.

19th century Adapazarı had a typical urban structure of an Ottoman city. Avcı indicates that, in the spatial organization of a classical Ottoman city, the most distinct unit that constituted the city center was the bazaar.¹⁹⁶ The bazaar was not merely an area of trade activities, but also a place where a number of different functions of accommodation, social and administrative units were gathered around. In addition, one

¹⁹⁶ Avcı, Yasemin. *Osmanlı Hükûmet Konakları: Tanzimat Döneminde Kent Mekânında Devletin Erki ve Temsili*. İstanbul: İletişim Yayınları, 2017, p. 18.

of the most important and monumental buildings inside bazaars were grand mosques, which were usually the main focus of their neighborhoods. Since daily life activities and working time were arranged according to the prayer time, bazaars and mosques were generally placed close to each other.¹⁹⁷ Within the light of these, similarly, until the end of the 19th century, Adapazarı was a typical Ottoman city with its bazaars clustered around Tozlu Mosque (1837), Orta Mosque (1752), Ağa Mosque (1774) and Orhan Mosque and the neighborhoods were clustered around these bazaars.¹⁹⁸ (Fig.4.1 and Fig.4.2)



Fig.4.1: A view of the old city center, from *Uzun Çarşı* to *Çeşmemeydanı*, 1940s.
(Sakarya Metropolitan Municipality Collection)



Fig.4.2: A view of the city, 1935. Tozlu Mosque in the middle and traditional Adapazarı houses.
(Sakarya Metropolitan Municipality Collection)

In the old city center of Adapazarı around the mosques, which was called as Gümrükönü, there was *Uzun Çarşı* (Long Bazaar), which could be regarded as the heart of the city.¹⁹⁹ Long Bazaar was the transaction point of the city, embracing a large number of local and immigrant tradesmen and their shops including drapers, herbalists, dry coffee shops etc. (Fig.4.3, 4.4)

¹⁹⁷ Avcı, Yasemin. *Osmanlı Hükûmet Konakları: Tanzimat Döneminde Kent Mekânında Devletin Erki ve Temsili*. İstanbul: İletişim Yayınları, 2017, p. 18.

¹⁹⁸ Sakarya Yeni Haber 2011, August 7.

¹⁹⁹ Doldur, H. "A City on Plain: Adapazarı From Agriculture to Industry." İstanbul, 2003, p.114.



Fig.4.3: A view of *Uzun Çarşı*, 1920s.

(Sakarya Metropolitan Municipality Collection)



Fig.4.4: A view of *Uzun Çarşı*, 1940s.

(Sakarya Metropolitan Municipality Collection)

On the other hand, a number of administrative buildings were also placed around the surrounding of the old center, Gümrükönü, which included the former government house building together with the telegraph office, custom house, municipality office and constabulary building. (Fig.4.5, 4.6) Thus, in the early 20th century, this building group, interacting with the old trade center with *Uzun Çarşı* on the one end, formed the first administrative center of Adapazarı.



Fig.4.5: A view of the administrative center of the city, 1932. Post Office building on the left bottom, *Halkevi* under construction, Messeret Hotel in the middle, Gendarme Command on the right and Security Chief Office.

(Sakarya Metropolitan Municipality Collection)



Fig.4.6: Administrative buildings of Adapazarı, 1940. From the left; Security Chief Office, Fire Station, Gendarme Command, Courthouse and Government House.

(Sakarya Metropolitan Municipality Collection)

Özdil, Vejre and Bilsel refer to these areas of cities as the first public squares of the Republican time, surrounded with government buildings.²⁰⁰ Therefore, at the beginning of the 20th century, Uzun Çarşı, together with Gümrük Street, constituted the commercial and administrative center of the city, which did not completely lose their centrality until the end of the 1930s. (Fig.4.7)



Fig.4.7: Gümrükönü, the entrance to *Uzun Çarşı* at the beginning of the 1950s.

(Nurettin Muhtar Archive)

Prior to the construction of the Government House complex, in the early 20th century, the first initiatives in order to modernize the city had already began, which could be interpreted as the understanding of the period that accepted urban transformation and modernization as the evidence of the success of the Republic. In other words, as Özdil, Vejre and Bilsel suggest, the fulfillment of the Republican regime was regarded as corresponding to the success of the urban planning initiatives because the physical environment of cities would represent Turkish modernization.²⁰¹ Likewise in

²⁰⁰ Özdil, N. C., H. Vejre, C. Bilsel, "Emergence and Evolution of the Urban Open Spaces of Ankara within the Urban Development History: 1923 to Present", *Journal of PlanningHistory*, Vol.19(2019), pp.43.

²⁰¹ Özdil, N. C., H. Vejre, C. Bilsel, "Emergence and Evolution of the Urban Open Spaces of Ankara within the Urban Development History: 1923 to Present", *Journal of PlanningHistory*, Vol.19(2019), pp.43.

Adapazarı, there were already a number of factors pointing at the transformation throughout the city, which indeed could be argued to be effective also in the choice of the location of Sakarya Government House later on. At this stage, the transformative feature of the railway station should be emphasized. The railway at that time was a medium of the state to spread the revolutionary ideas to the cities beyond its initial function of being a mode of transportation.²⁰² Similarly in Adapazarı, the station building was built in 1898 and had an important role not only in the modernization and development of the city in the first place, but also in the formation of the new (administrative) center of Adapazarı in the following years.²⁰³ In the early Republican period, station streets were among the initial means of bringing the modern geometric discipline to Anatolian cities and urban life.²⁰⁴ Moreover, railways were integrative structures that not only brought new activities to the city²⁰⁵ but also brought together other buildings that were symbols of the ruling power.²⁰⁶ In this regard, the newly formed Station Street of Adapazarı, on which public buildings of new functions such as education, trade and management were located, created an alternative center of attraction and contributed to the historical and functional multi-layering of the urban context by bringing together the structures of different periods. Moreover, as Sönmez and Selçuk state, the settlements of cities usually developed towards the area where

²⁰² Sibel Bozdoğan. *Modernism and Nation Building: Turkish Architectural Culture in the Early Republic*. (Seattle: University of Washington Press, 2001), p. 119.

²⁰³ After the opening of the Train Station in 1898, Adapazarı became one of the few Anatolian towns of the late 19th century that had railway connection to the center, i.e the capital city of İstanbul. In this respect, the contribution of the train station to the transformation of the city center of Adapazarı in the larger scale examined in this thesis is undeniable and even effective enough to be the subject of another study. Therefore, it is often referred to the Station Square where this transformation is described.

²⁰⁴ Tanyeli, 1998, p.105

²⁰⁵ Başar, M. Erdoğan, A., “Osmanlı’dan Cumhuriyet’e Türkiye’de Tren Garları”, p.11.

²⁰⁶ Batur, 1998, p.217

their stations were located and this area would often open to a large street that took its name from the station itself. Passenger transport and distribution also occurred in this area.²⁰⁷ Likewise in Adapazarı, in the following process, the formation of a new city center became more evident with the emergence of the new urban axes in relation with this newly developing area. On the other hand, Çark Street started to develop as an alternative market to Uzun Çarşı and merged with Atatürk Boulevard to create a new attraction point towards the station building. (Fig.4.8)

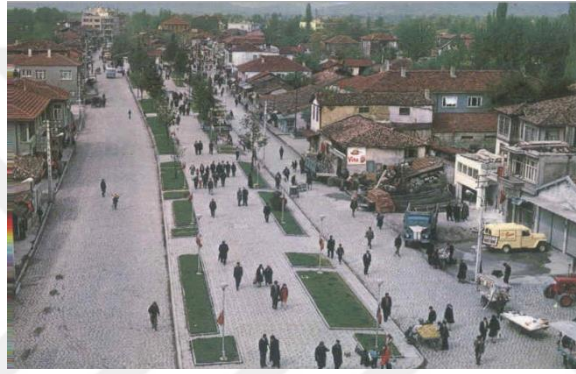


Fig.4.8: Newly forming Çark Street, 1940s.

(Sakarya Metropolitan Municipality Collection)

Deniz Ataman, one of the old tradesman of the city, tells the story of his business in Uzun Çarşı, emphasizing the changing attraction point of the city as follows:

Uzun Çarşı is one of the oldest shopping places of Adapazarı. It is the beginning, perhaps the first example of the modern shopping malls, with its Coppersmith Bazaar, Shoemakers' Bazaar, Fishermen's Bazaar and so on. However, after the Çark Street, it is a fact that its customers decreased in number. We're still fighting to turn back to its good old days.²⁰⁸

²⁰⁷ Sönmez Filiz. & Selçuk Semra, "Kayseri Tren İstasyonu ve Çevresinin Kentin Modernleşme Sürecine Katkısı Üzerine Bir Okuma." *Megaron*, 14 (2019), p.94.

²⁰⁸ Odabaş, Fatih. *19. Yüzyılda Adapazarı'nın Sosyo-Ekonomik Yapısı*, 2007, p.12. Çark Street takes its name from the historical wheel built in 1894 on Çark Stream in order to supply water to the city center. In the 1940s it developed and was reconstructed rapidly in relation to Ankara Street and Atatürk Boulevard and became an alternative urban axis and shopping area to the old Uzun Çarşı. Eröz, Mehmet, *Adapazarı'nın Teşekkülü*, 53. *İstanbul Journal of Sociological Studies*, 2011, p.65.

Thereby, the axis following Station Street together with Çark and Ankara Streets and Atatürk Boulevard, many public buildings with different functions were constructed with administration and commercial buildings being in the first place. Although, in the period, some institutions that marked the development and modernization of the city, such as Ziraat Bankası (early 1900s) İslam Ticaret Bankası (1913), Adapazarı Emniyet Bankası (1919), Adapazarı Ayakkabıcılık Türk Tevaün Şirketi (1924) and Yapı ve Kredi Bankası, still stood near the old city center of Gümrükönü, a number of other facilities started developing around the newly determined attraction point. For instance, a great number of industrial facilities such as Flour Factory (1910), Iron and Wood Factory (*Demir ve Tahta Fabrikası*) (1915) and Silk Factory (1930), were built along the axis following the railway. (Fig.4.9) Especially after the 1950s, the city began to develop in relation to this region, mainly towards the axes following Çark Street and through Atatürk Boulevard. In 1960, the construction of the Government House right next to the Train Station entirely changed the spatial perception of the city and the transformation of the city center became more visible. (Fig.4.10)

Government houses, which are the most important symbolic structures representing the civil administration and the administrative center, have been the pioneering components of creating new and modern cities as well as their new city squares.²⁰⁹ Likewise, with the construction of Sakarya Government House and as a result of its symbolic meaning, the part of the city where it was located gained a bureaucratic and official character and became the modern and new face of Adapazarı. Hence, the square in front of Sakarya Government House became the new administrative center of the city and the government building became the symbolic structure representing the administration in this center.

²⁰⁹ Avcı, Yasemin. *Osmanlı Hükûmet Konakları: Tanzimat Döneminde Kent Mekânında Devletin Erki ve Temsili*. İstanbul: İletişim Yayınları, 2017, p. 18.

square was now more distinct, determined and arranged more precisely. Besides, after the regulation of the Station Square in the 1960s, the Government Square and the Station Square, standing next to each other, began to completely dominate the urban context of the city and re-defined the city center. Therefore, the interaction of the train station and the government house in the urban scale played an important role in the centralization process of the region later on. (Fig.4.11, 4.12)



Fig.4.10: A view of the Adapazarı city center, 1960s.
Sakarya Government House and the new city square.

(Sakarya Metropolitan Municipality Collection)

Thereby, this led to the transformation of Atatürk Boulevard in time. Uzun Çarşı, Orhan Mosque and the surroundings, which used to be the center of the city, began to lose their central role and the center shifted towards this new area especially with the expansion of Atatürk Boulevard in 1964. Besides, considering the phaeton stops at first, and then the bus stations positioned between the Station Square and the Government Square, it could be argued that this new region started to become a center for transportation services as well.²¹⁰

²¹⁰ Artırma, 2007, p.14.

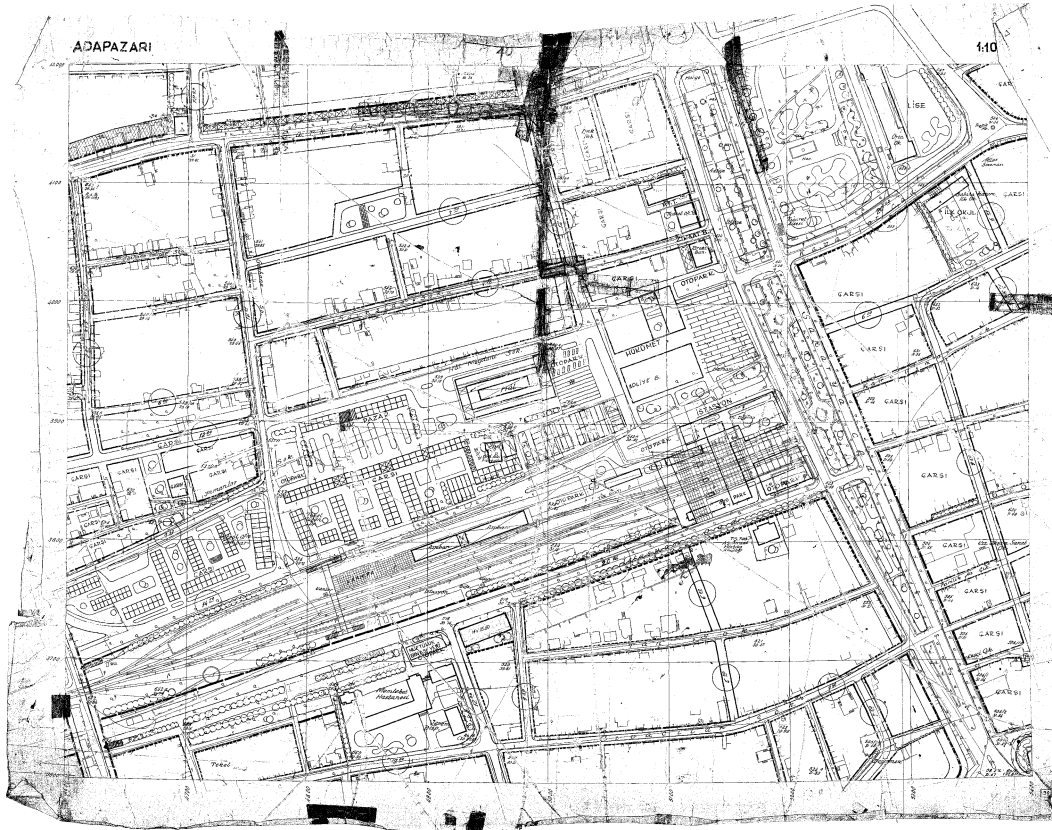


Fig.4.11: The map of Adapazarı, 1957.

(Archive of Sakarya Metropolitan Municipality
Development and Urban Planning Department)

In most of the cities that were re-organized in the Republican Era, a main axis that was planned in line with the modernist urban planning approach, links the administrative buildings and squares with the city, which was intended to be used by all citizens, men and women, for a number of different functions.²¹¹ Bayraktar exemplifies the case of Ankara and emphasizes the mission of this new boulevard, Atatürk Boulevard, connecting the old and the new centers, starting from the historical city center of Ulus and reaching up the new center of Kızılay.²¹² Quite similarly, following the

²¹¹ Bayraktar Nuray. “Withdrawal of Public Space Meanings of Squares: Ulus and Kızılay Squares in Ankara, Turkey”, *Space and Culture*, Vol.20 (2017), p.318.

²¹² Bayraktar Nuray. “Withdrawal of Public Space Meanings of Squares: Ulus and Kızılay Squares in Ankara, Turkey”, *Space and Culture*, Vol.20 (2017), p.318.



Fig.4.13: Adapazarı city center, 1970s. Bus stations in front of the square of Sakarya Government House.

(“Sakarya’da Kamusal Alan Girişimleri,” 2008)

In fact, in 1957, in the same period when the Sakarya Government House competition was held, another competition was opened by the Ministry of Public Works for the urban development plan of Adapazarı. Although detailed information or documents could not be found about this competition, in the report organized by Ali Topaloğulları, Melahat Topaloğulları and Bülent Berksan who won the competition, the determinations regarding the population and the development direction of the city in the long term were included.²¹³ The report mainly drew attention to the geological structure and thus the earthquake risk of the city, and this concern is at the center of the suggestions given about the development of the city.²¹⁴ In the suggested plan, which remained in effect until 1985 with various changes, the areas where soil is stronger were designated to reduce the earthquake risk and it was emphasized that the floor heights of the buildings should not be more than three.²¹⁵ In the plan, the axis

²¹³ Mestan, 2005, p.101.

²¹⁴ Mestan, 2005, p.101.

²¹⁵ Bayhan, 2010, p.53.

following the Atatürk Boulevard was emphasized as the main artery of the city and the density of commercial structures along this axis was noteworthy in the first place. In addition to the commercial structures which were highlighted in red, the residential structures which were highlighted with yellow also concentrated in the area where Government House was also constructed. (Fig.4.14)

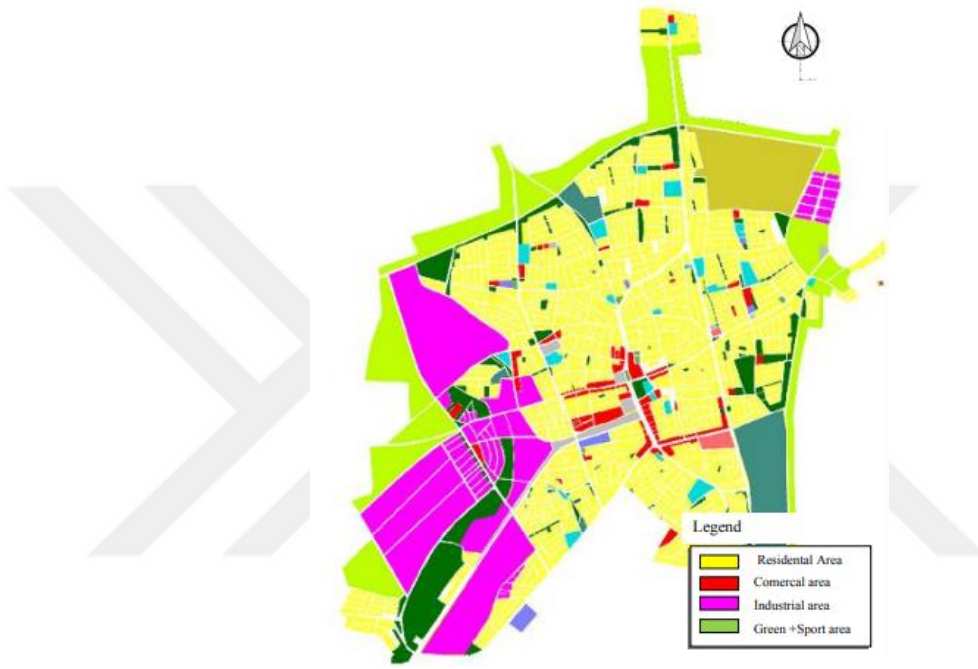


Fig.4.14: Adapazarı city plan, 1957.

(Bayhan, 2010, p.51)

Moreover, another report was prepared in 1966 by Orhan Göçer on the physical planning of Adapazarı²¹⁶ that included his determinations in terms of the physical characteristics and other numeric data of the city. In this report, he mentioned Atatürk Boulevard as the main artery and the only street of the city. The following definitions were also included in the report:

²¹⁶ The report was prepared within the 56th ITU Sociology Conferences. For further information please see: Göçer O. (1966), Adapazarı Fiziki Planlaması, ITU 56.Sosyoloji Konferansları.

This road, with its strong connection with the administrative buildings, is a commercial street where stores and entertainment facilities are gathered, a sightseeing road with its green character in the middle and a ceremony street where official holidays are held.²¹⁷

On the other hand, regarding this period, Alsaç mentions a new awareness among the architects and claims that the process following the Republic brought an acceleration in the industrialization and urbanization movements, and thus the ideas of urbanism developed and led to the change of the traditional Turkish-Islamic structure of the cities in Turkey.²¹⁸ Therefore, this brought not only new architectural functions for buildings but also interventions in the urban contexts and led to the development of the idea of urban design as a part of architectural practice.

In fact, as mentioned above, the Government House complex itself had a quite strong interaction with the city. As Kortan also states, this complex was designed to be in relation to its surroundings and especially to the square in its front and the inner garden between the blocks for the finance and governmental offices, and it was intended to establish a strong relation with the city and the citizens.²¹⁹ As Zucker defines, public squares are the heart of their cities;²²⁰ and this public space created in front of the Sakarya Government House complex became the main square of Adapazarı.²²¹ (Fig.4.15)

²¹⁷ Göçer Orhan, 1966, p.173.

²¹⁸ Alsaç Üstün “Türk Mimarlık Düşüncesinin Cumhuriyet Dönemindeki Evrimi,” *Mimarlık*, Sayı 11-12, Kasım-Aralık (1973), p.11-12.

²¹⁹ Kortan, E., interview with the author, December 6, 2019.

²²⁰ Zucker, 1959. Quoted in Bayraktar, Nuray, “Withdrawal of Public Space Meanings of Squares: Ulus and Kızılay Squares in Ankara, Turkey,” *Space and Culture*, Vol.20 (2017), pp.319.

²²¹ Bayraktar Nuray. “Withdrawal of Public Space Meanings of Squares: Ulus and Kızılay Squares in Ankara, Turkey,” *Space and Culture*, Vol.20 (2017), p.320.



Fig.4.15: Adapazarı city center, 1963.

Atatürk Boulevard in the middle, Adapazarı Merkez Ortaokulu in the left middle, Sakarya Government House in the upper left.

(Sakarya Metropolitan Municipality Collection)

However, at this point, it is important to describe what this public space means, as public spaces come into existence in many different contexts and diversify regarding their physical properties, intended purposes and symbolic messages that they aim to give. Regarding this, Uzun argues that addressing the needs of the public is the principle priority in some cases, while in some others, symbolic meanings may additionally be crucial.²²² In this regard, the square of the governmental complex evolved within its own context as exemplary of the fact that open urban spaces of any type are related to their surrounding structures.²²³

²²² Uzun, İnci. “Kamusal Açık Mekan: Kavram ve Tarihe Genel Bakış.” *Ege Mimarlık*, 4 (2006), p.59.

²²³ Erdönmez, E. & Akı, A. “Açık Kamusal Kent Mekanlarının Toplum İlişkilerindeki Etkileri.” *Megaron*, 1 (2005), p.73.

In summary, the interaction between Atatürk Boulevard and the Government House complex became even more visible mainly by means of the governmental square. Hence, the square that was connected to the widest boulevard of the city, Atatürk Boulevard, together with the Government House complex with its pioneering architectural approach that was explained in the previous chapter, resolutely determined the new administrative center of Adapazarı.

4.1.2. The Development of New Commercial and Residential Areas around the City Center

The change in the city center described above was not only limited with the square in front of Government House and the administrative center, but rather affected the commercial and residential areas in the vicinity. Indeed, intensive trade activities have been among the constant features of Adapazarı throughout its history; and during the Ottoman period, the locations of commercial and residential areas in the city remained continuous. As Alsaç indicates, in Ottoman cities, neighborhoods did not differ according to social classes but according to ethnic origin, professional partnership or religious affiliation that determined belongings in social organization.²²⁴ Likewise in Adapazarı, commercial life and residential areas had a reciprocal relationship and commercial, therefore professional communities also identified the settlement areas in the city.

The Ottoman Adapazarı was basically formed by the merge of the villages established by craft guilds. Therefore, in addition to the settlement around *Uzun Çarşı* as mentioned, the main residential areas in the old city texture were established in the places where these craftsmen first settled and the names of the neighborhoods were

²²⁴ Avcı, Yasemin. *Osmanlı Hükûmet Konakları: Tanzimat Döneminde Kent Mekânında Devletin Erki ve Temsili*. İstanbul: İletişim Yayınları, 2017, p. 13.

generally given with reference to the guilds of professions such as Tığcılar, Semerciler, Hasırcılar, Yağcılar, Pabuççular, Bakırcılar, etc.²²⁵

Hence, the formation and rapid growth of Çark Street as an alternative commercial center to Uzun Çarşı, impacted the aforementioned shift of the city center. Besides, as explained above, this transformation that began with Çark Street and the Train Station in the first place and became evident with Sakarya Government House and its interaction with Atatürk Boulevard during the 1960s, led to the emergence of numerous buildings with especially commercial and residential functions around this newly formed (administrative) center of the city. On the other hand, this transformation of the city over time, led to the differentiation of the concept of commercial structure in the city. In addition to artisans' structures such as the bazaar and the market, banks and business office blocks were added to the architectural agenda as new commercial buildings. As Hamamcıoğlu explains, in the modern period, the number of office blocks rapidly increased and began to occupy a significant part of urban space.²²⁶ Likewise in Adapazarı, the number of the office blocks considerably increased mainly in relation to Atatürk Boulevard and the new city square that was formed in relation to the Government House complex. Municipality Office Blocks, private office blocks such as ÇEK 2 İş Hanı, Akkoç İş Hanı, Messeret İş Hanı, Sipahiler İş Hanı, Erman İş Hanı and Türkoğlu İş Hanı as well as the post office and Adapazarı Chamber of Commerce and Industry buildings, were among important commercial structures that settled around the region.²²⁷ (Fig.4.16, 4.17)

²²⁵ Narin, 2007, p. 45.

²²⁶ Hamamcıoğlu, Mine, Cumhuriyete Geçişle Yeniden Kurgulanmış Olan Bir Kentsel Mekândaki Dönem Özelliklerinin Değerlendirilmesi in *Cumhuriyetin Mekânları Zamanları İnsanları*, Ankara, 2010, p.130.

²²⁷ Sugar Factory (1952), Vagoon Factory (1952) and Cocoon Factory (1962) were added to these structures in the later periods, which were equally important in development and industrialization of Adapazarı, but located rather far from the new city center.



Fig.4.16: Government House Square, 1973.
A view from the Sipahiler Office Block.
(Hüsni Gürsel Archive)



Fig.4.17: Atatürk Boulevard, 1973.
A view from the post office building. Former
High School of Commerce on the left, Messeret
Office Block and Dilmen Hotel.
(Hüsni Gürsel Archive)



Fig.4.18: Top view of Atatürk Boulevard,
1960s.
Silk Factory on the right bottom, Lale
Cinema right next to it. The courthouse and
the prison buildings were not demolished
yet.
(Atilla Orhun Archive)



Fig.4.19: Atatürk Boulevard, 1994.
Train Station Square and Government
Square. Adapazarı Chamber of Commerce
Industry building in the middle.
(Sakarya Metropolitan Municipality
Collection)

Moreover, in the process following the construction of Sakarya Government House, the residential structures also increased due to the acceleration of the above mentioned commercial activities and buildings of office blocks with the rapid urbanization and the reformation of the city center in its vicinity. (Fig.4.18, 4.19) In this respect, when

the maps of the city in 1957 and 1977 were analyzed reciprocally, the shift of the city center and constitution of the new Sakarya city square could be observed clearly. As seen in the map of 1957, there were few housing units around the region at the time, whereas the map of 1977 shows the rapid development of residential areas, which were mainly concentrated around the new city center. As Hamamcıoğlu suggests, as a result of the development of building technologies, building scales changed considerably and usually the number of floors of buildings in the newly formed city centers increased accordingly compared to the old centers.²²⁸ Thus, numerous residential buildings, including the Railway Station Housing (*Gar Lojmanları*), Dilmön Hotel, and Messeret Hotel were constructed mainly along the axis following Atatürk Boulevard while also the number of the floors of existing residential buildings in the periphery of the Government Square increased substantially.²²⁹

In addition, the two maps of the region dated to 1957 and 1977 (Fig.4.11, 4.12) show that there is a substantial increase also in the number of public buildings around the newly developed residential and commercial buildings. In addition to a number of social and cultural facilities that already existed there such as Adapazarı Municipality Hospital (1935), Secondary School (1936), and Adapazarı High School of Commerce (1940's), as seen in the map of the city in 1977, social and cultural facilities also developed in the area such as Mustafa Kemal Paşa Primary School and Secondary School (1960's), although few in number. As such, public constructions were part of the development of the city center and its surrounding along with the construction of administrative buildings, commercial buildings and housing.

²²⁸ Hamamcıoğlu, Mine, Cumhuriyete Geçişle Yeniden Kurgulanmış Olan Bir Kentsel Mekandaki Dönem Özelliklerinin Değerlendirilmesi in *Cumhuriyetin Mekanları Zamanları İnsanları*, Ankara, 2010, p.133.

²²⁹ Narin, Resul, interview with the author, January 16, 2019.

4.2. The Public Use of the City Center

In this section, by focusing on the open public spaces and the Government Square the relation of Sakarya Government House with and the main purpose of its use by the public, and thus its place in the urban memory will be evaluated.

Başar and Erdoğan argue that urban modernization and change should be considered not only as a change of the appearance of the city, but also as a fundamental change in the rhythm of the lives of inhabitants.²³⁰ In this context, in this section, how this newly formed city center and square was used by the public and to what extent the transformation of the city center affected the lives of citizens as well as the spatial reflections of daily life activities of the people of Adapazarı, will be examined.

In that, once again, the primary effect of the railway station is undeniable. Station streets in general have hosted many activities ranging from educational activities to national festivals that reflect the visibility and power of the state.²³¹ Likewise, newly developed functions around Adapazarı Train Station mainly in the 1930s, which would later take place at the Government Square, had already started to change the life style of the citizens. After its construction in the early 20th century, the Train Station had become the venue of the most crowded times with overflowing passengers and peddlers for more than a hundred years until it was seriously damaged in 1968 by the earthquake.

After the construction of the government house, especially in the 1960s, new architectural approaches as described in the previous chapter as well as the new open

²³⁰ Başar, Mehmet Emin and Erdoğan, Hacı Abdullah. “Osmanlı’dan Cumhuriyete Türkiye’de Tren Garları”, *S.Ü. Mühendislik.-Mimarlık Fakültesi .Dergisi*, c.24 (2009), p. 11.

²³¹ Atmaca, 2009, p.13.

urban spaces were introduced to the public around it. First of all, the foundation provided by the demolition of the old government house and the expansion of Atatürk Boulevard were important in these terms because İbrahim Bey Park, built in 1904 in the area between the to-be built Government Square and the Meserret Office Block, had been the only public green space of Adapazarı until 1950.

Regarding the reorganization of the cities in the Republican period, new boulevards such as statin streets and public buildings all connected to city squares, both rationalizing the new urban environment and turning it into productive common spaces for socializing the people.²³² The first steps in providing Adapazarı with boulevards, parks and green areas, i.e. public open spaces appropriate for the socialization of people, started in the 1960s mainly in relation with the Station and Government Squares. As Rapoport defines, such spaces, by nature, set a basis for the communication of people in a city.²³³ As Erdönmez and Akı also specify, the most vital characteristics of public spaces are their accessibility by every resident and free circulation in order to create a social life among the buildings, and thus shape a shared identity.²³⁴ In this sense, this kind of public spaces became sites to gather around this newly forming center of Adapazarı. Cevat Güngör, for instance, in his article in *Sakarya Yenigün* newspaper, mentions a landscape design in the Station Square itself: “Another beautiful pool in Adapazarı was the pool in the garden of the historic station building. This was a huge pool between two large plane trees and colorful fishes inside. While waiting for the

²³² Arıtan, 2008, p.51

²³³ Bayraktar Nuray. “Withdrawal of Public Space Meanings of Squares: Ulus and Kızılay Squares in Ankara, Turkey”, *Space and Culture*, Vol.20 (2017), p.320.

²³⁴ Bayraktar Nuray. “Withdrawal of Public Space Meanings of Squares: Ulus and Kızılay Squares in Ankara, Turkey”, *Space and Culture*, Vol.20 (2017), p.320.

train to İstanbul, people used to sit at the tables around the pool to drink tea and have a talk.”²³⁵

Moreover, a few years after the opening of Sakarya Government House, the old government building, the courthouse, the finance and the fire brigade buildings in the area that had defined the old government square were completely demolished. In addition, Atatürk Boulevard was expanded to meet with the new administrative center of the city, and a green park known as *Şemsiyeli Bahçe* (Garden with Umbrellas) was established on the other side of the boulevard that redefined the public use in the region and was an essential step for the socialization and modernization of the people. (Fig.4.20). On the other hand, Arzu Cinema, Feza Cinema, Fitaş Cinema and Lale Cinema were among the other social facilities that developed in relation to the new city center as located right across the Government House complex and the train station. They were quite active until the last train service at 24.00 to Mithatpaşa, Arifiye and Sapanca. "The most modern, most beautiful cinema in Adapazarı at that time was Fitaş on the boulevard. The chairs of other cinemas were wooden and low, but those of Fitaş were covered in fabric,” recalls 72-year old Burçak Evren.²³⁶ (Fig.4.21)

Besides, as mentioned above, the Government House complex was itself planned to have a strong interaction with the city itself. As Kortan indicates, the complex was designed in relation to its environment, which is reflected in the site plan by the inner axis following the market and bazaar areas behind.²³⁷ Together with its square in front of the complex that became the main square of the city in years on one hand, and its inner garden between the finance and government blocks that were raised on pilotis to

²³⁵ G ng r Cemal, Eski Adapazarı’nın Simgeleri, 2014.

²³⁶ Tuna,Fahri.(March, 2008), 1950’lerin Adapazarı, Interivew with Bur ak Evren.

²³⁷ Kortan, E., interview with the author, December 6, 2019.

provide more open space in their ground floors on the other hand, the complex was planned specifically for the public use. (Fig.4.22, 4.23) At this point, Batur claims that the understanding that architecture did not begin or end with a single building and that it should be handled on urban scale became prominent at the time.²³⁸ In this sense, Sakarya Government House constitutes a successful example with its strong intentions to invite the people. In this regard, it is important to mention what conditions and properties determine whether a square is integrated with the city or not. Bayraktar suggests that the form, size and width of an open area, its interaction with the surrounding buildings as well as its components such as statues, fountains, etc. are the factors that are essential to define an open public space.²³⁹



Fig.4.20: *Şemsiyeli Bahçe*, 1964.

In the background from the left; Ziraat Bank, Ç.E.K.2 Office Block, post Office and Municipality Office Block.

(Altan Balcıoğlu Archive)

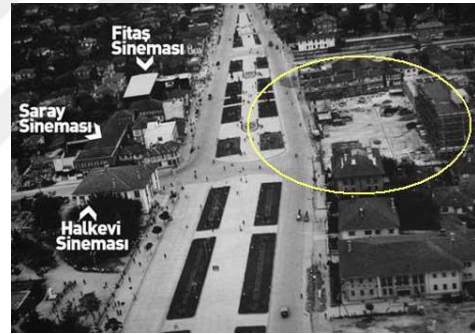


Fig.4.21: Sakarya Government House under construction, 1959. Fitaş, Saray and Halkevi Cinemas located right across the complex.

(Sakarya Metropolitan Municipality Collection)

²³⁸ Batur, Afife. "The Post-War Period: 1950-1960", "Searching for the New: 1960-1980" in A Concise History: Architecture in Turkey during the 20th Century, İstanbul, 2005, p.69.

²³⁹ Bayraktar Nuray. "Withdrawal of Public Space Meanings of Squares: Ulus and Kızılay Squares in Ankara, Turkey", *Space and Culture*, Vol.20 (2017), p.313.

As mentioned, the square in front of the Government House complex, which later became the administrative center of the city and the main city square, was a consciously defined and limited open space. On the other hand, publicness is another characteristic that could be attributed to the square formed by the Sakarya Government House complex. Discussing the concepts of public, public space, public buildings, and public environment, Gurallar points out “accessibility” as the key factor for publicity and claims that, whether indoor or open urban space, public space means accessible building groups or urban open spaces that allow general use.²⁴⁰ Moreover, among public spaces that are open to the use of all people from different social groups, squares are the most prominent examples as places where citizens can gather together for a number of cultural and political activities.²⁴¹ In light of this discussion, the square that was provided by the Government House complex could be argued to provide the citizens with all the above mentioned functions of an open public square.



Fig.4.22: Sakarya Government House inner courtyard, 1960s.

(Mimarlığa Doymayan Adam: Nişan Yaubyan)

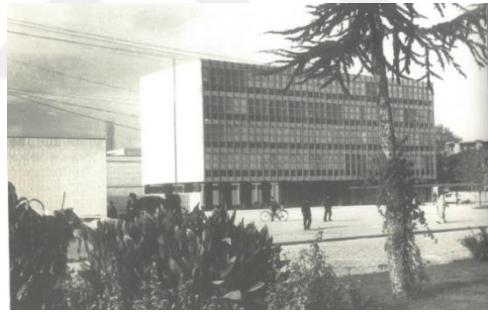


Fig.4.23: Sakarya Government House and its square in the front.

(Kortan, 2010, p. 172)

²⁴⁰ Gurallar, Neşe. "Kamu-Kamusal Alan-Kamu Yapıları-Kamusal Mekan: Modernite Öncesi ve Sonrası için Bir Terminoloji Tartışması", *Mimarlık*, 2009, p. 350.

²⁴¹ Bayraktar Nuray. "Withdrawal of Public Space Meanings of Squares: Ulus and Kızılay Squares in Ankara, Turkey", *Space and Culture*, Vol.20 (2017), p.314.

The northern side of the square was determined by a series of trees whereas the southern side with a low wall. The fact that the square was defined and limited in this way was mentioned in the jury report as a positive feature of the design and this issue was explained as follows: (Fig.4.24)

In the composition in front of the building blocks, in addition to its connective role, the square establishes a strong external relationship between the architectural masses and the public, which is designed for their use. The relationship and continuity between the indoor and outdoor spaces by means of the square, especially on the ground floor, is highly successful. The whole architectural problem is solved as a matter of the interrelation between volume and space.²⁴²

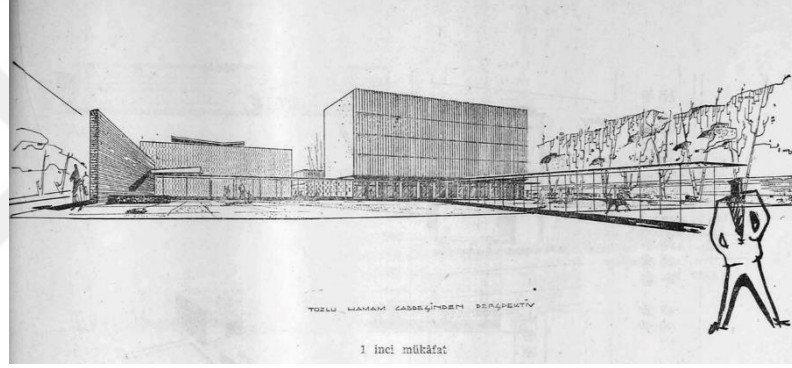


Fig.4.24: A perspective drawing of Sakarya Government House and the square in its front.

(Sakarya Hükümet Konağı Proje Müsabakası, p.105)

The square had a formal stance due to the function of the building in the first place and was surrounded by other official as well as commercial buildings. The Train Station and Square, together with the ATSO building in one side and Ziraat Bank facing towards the square on the other side, are some of the important buildings limiting the new city square. On the opposite axis, following the Atatürk Boulevard, commercial business blocks such as Sipahiler, Ç.E.K. 2, Erman and Türkoğlu were lined up. As

²⁴² “Sakarya Hükümet Konağı Proje Müsabakası” *Arkitekt*, 03 (1956), p.107.

such, the public identity of the area that was defined by the square in front of the Government House was enhanced by the surrounding public buildings. (Fig.4.25)



Fig.4.25: Sakarya Government House, the square and other public buildings around marked on the map of 1977.

(Archive of Sakarya Metropolitan Municipality
Development and Urban Planning Department)

In addition to the square in the front, the axis in the site plan was designed to establish relations with the city and intended to be suitable for public use, to invite people and to pedestrianize the square as much as possible. Regarding this, Kortan states:

For example, a market was being organized just behind these buildings, with tents... These buildings were connected to it. We were aware of it. Those axes (pointing out the layout plan) were opening up to that market. We tried to establish as much pedestrian access as we can. And of course the public square

in front of it... Afterwards they even made some beautiful sculptures for this square...²⁴³

On the other hand, in addition to the sculptural fountain that was designed and placed in the inner space in between the justice and finance office blocks, a number of other sculptures were added to the square in the front of the complex around the end of the 1960s. The statue of Atatürk being in the first place, which was built a short time after the government complex, the new additions strengthened the symbolic meaning and the official character of the complex and rendered the square as a more defined public space. (Fig.4.26, 4.27)



Fig.4.26: Sakarya Government House and Atatürk statue standing in the square.

(Mimarlığa Doymayan Adam: Nişan Yaubyan)



Fig.4.27: The sculptural fountain among the pilotis.

(Kortan, 2010, p.171)

Gurallar argues that the problem related to the definition of an open urban space that also affects its legibility, is embodied by the dilemma of the definitions of a square and a park.²⁴⁴ In this respect, among many others, she refers to two prominent suggestions regarding what describes an open urban space. According to the definition of Haluk Şehsuvaroğlu, a city square is an organized area where nature and the public meet:

²⁴³ Kortan, E., interview with the author, December 6, 2019.

²⁴⁴ Gurallar, Neşe, “Bir Cumhuriyet Dönemi Tartışması, Meydan ya da Park? Kamusal Mekanın Dönüşümü: Beyazıt Meydanı” in *Cumhuriyetin Mekanları Zamanları İnsanları*, Ankara, 2010, p.55.

We are a nation who likes to sit under big trees in our squares, listening to the water buzzing. Within this square, only the restoration of the existing green area or the construction of a new pool in accordance with it could be considered.²⁴⁵

Reşat Ekrem Koçu on the other hand, with a more political tone, defines the physical qualifying conditions of a city square as follows:

It should not be forgotten that the square somehow should be an uninterrupted space that could gather the inhabitants. A square of a city is an unwalled and roofless saloon, which could convene thousands of people for numerous political demonstrations. For this reason, despot administrations have never liked squares, and thus under the name of beautification they tried to interrupt and decrease its area with pools, trees, etc.²⁴⁶

Nevertheless, these contradictory approaches between the concepts of park and square cannot limit the use of the citizen of these urban spaces. Whether it is intended as a park or a square in the minds of those who take part in the process of design including architects or regional planners, daily life in these open urban spaces develops within the context of the specific city and its own unique conditions.²⁴⁷ In this context, Bayraktar claims that squares are the most efficaciously used spaces among the open public spaces,²⁴⁸ and Lynch defines city squares as the hubs of excessive activities

²⁴⁵ Şehsuvaroğlu, 1959, quoted in Gurallar, Neşe, “Bir Cumhuriyet Dönemi Tartışması, Meydan ya da Park? Kamusal Mekanın Dönüşümü: Beyazıt Meydanı” in *Cumhuriyetin Mekanları Zamanları İnsanları*, Ankara, 2010, p.55.

²⁴⁶ Koçu, 1960, quoted in Gurallar, Neşe, “Bir Cumhuriyet Dönemi Tartışması, Meydan ya da Park? Kamusal Mekanın Dönüşümü: Beyazıt Meydanı” in *Cumhuriyetin Mekanları Zamanları İnsanları*, Ankara, 2010, p.61.

²⁴⁷ Gurallar, Neşe, “Bir Cumhuriyet Dönemi Tartışması, Meydan ya da Park? Kamusal Mekanın Dönüşümü: Beyazıt Meydanı” in *Cumhuriyetin Mekanları Zamanları İnsanları*, Ankara, 2010, p.61.

²⁴⁸ Bayraktar Nuray. “Withdrawal of Public Space Meanings of Squares: Ulus and Kızılay Squares in Ankara, Turkey”, *Space and Culture*, Vol.20 (2017), p.323.

within the city.²⁴⁹ Similarly, as Calhoun states, the value of a public sphere is its capacity for social integration, which plays a significant role in communicative action.²⁵⁰ In summary, squares are public areas that are “channels of communicating among members of a society”²⁵¹ and intended to be used by all citizens for a number of social, cultural and political purposes and activities. The characteristics of squares differ in relation to different contexts and development of specific cities. As Lefebvre says every society with its own sub-variants produces its own space.²⁵²

For the city of Adapazarı, this process developed in the same way and the public decided in time how to use this newly formed city square within its own context. Together with the Station Square right next to it and Atatürk Boulevard, the Government Square became the main meeting site for the citizens of the city. As the site of administration, it was significant primarily with its emphasis on power, and hosted gatherings for national celebrations as well as rallies and political demonstrations. For instance, Kenan Evren, the president after the military intervention in 1980, came to the city in July 1983 and addressed the people in the square in front of Sakarya Government House. (Fig.4.28, 4.29) On national days and festivals, the walking axis for the celebrations in the city usually started from the beginning of Atatürk Boulevard, followed the street and reached the Government Square, which was convenient for remarking the conclusion of celebrations. Besides, this square also became a main meeting point for organized school trips where busses departed from. (Fig.4.30, 4.31)

²⁴⁹ Lynch, 1961, quoted in Bayraktar Nuray. “Withdrawal of Public Space Meanings of Squares: Ulus and Kızılay Squares in Ankara, Turkey”, *Space and Culture*, Vol.20 (2017), p.324.

²⁵⁰ Calhoun, “Introduction: Habermas and the Public Sphere,” pp. 6–7.

²⁵¹ Stephen Carr, 1992, quoted in Avcı, p.18.

²⁵² Lefebvre, 2009, quoted in Avcı, p.19.



Fig.4.28: President Kenan Evren making a speech in front of the building, 1982.

(Hüsni Gürsel Archive)



Fig.4.29: Sakarya Government House during the celebrations of 75th anniversary of the Republic, 1998.

(Sakarya Metropolitan Municipality Collection)



Fig.4.30: Atatürk Boulevard during celebrations, 1960s.

(Altan Balcıoğlu Archive)



Fig.4.31: Atatürk Boulevard during celebrations, 1960s.

(Altan Balcıoğlu Archive)

On the other hand, another common public use of the square was its use as a gathering area for emergencies. In the two major earthquakes of Adapazarı in 1967 and 1999, the Government Square served as an urban emergency gathering space for the people. In particular, the Sakarya Government House complex and the square in its front managed to survive the massive destruction of both earthquakes, while more than half of the buildings in the whole city collapsed, embracing the citizens in these difficult days. In all these aspects, Sakarya Government House was adopted by its users quite powerfully. Although the complex was demolished after the 1999 Earthquake in 2005,

even after years of its collapse, the area of the building and the square continued to be known as “the area of the former Government Building” until the end of the 2000s.



CHAPTER 5

CONCLUSION

This study aimed to undertake a comprehensive analysis of the place of Sakarya Government House both in the context of the architectural production in Turkey and in the transformation of the urban context of Adapazarı in the second half of the 20th century.

Sakarya Government House has generally been overshadowed in the publications about the architecture of the period; it was either not mentioned at all or not discussed in detail. Nonetheless, in Turkey, it was a pioneering example of the modern, rational architecture that was widely followed throughout the world in the second half of the 20th century. Hence, with this study, the aim was to reevaluate the period, this time through an untouched yet a strong example of its time and thus to contribute to the related literature.

By the beginning of the 1950s, the first local examples of the International Style of modern architecture began to appear in Turkey.²⁵³ Sakarya Government House successfully exemplifies the architectural understanding of the period with its innovative ideas in the layout of the site plan, the specific solutions within the blocks as well as its details achieved through the consistent application of mainly the principles of Ludwig Mies van der Rohe and Le Corbusier.²⁵⁴ Being an important

²⁵³ Batur, Afife. “The Post-War Period: 1950-1960”, “Searching for the New: 1960-1980” in *A Concise History: Architecture in Turkey during the 20th Century*, İstanbul, 2005, p.48.

²⁵⁴ Kortan, 2012, p.170.

example of rationalism and modernism in architecture in Turkey and the first example of the International Style built in Sakarya, it has an important place not only in the history of architecture in Turkey but also in the history of the city itself. Moreover, the process of the formation of Sakarya Government House, is a good example that reflects the transformation process of the government house complexes, which used to function as a part of an official building, but over time, were separated to transform into the most important public buildings of their cities with their symbolic value. So, in addition to reflecting the architectural understanding of the period through such a public and symbolic structure, its contribution to urban development and transformation into a new and modern city is an important issue within the history of government house complexes as well. In this respect, this study aimed to unfold the design and construction process of Sakarya Government House and emphasize the context of its production as a modern building of the mid-20th century.

On the other hand, the discussion was also based on a second perspective. Evaluating the building from a wider scale, its transformative effect on Adapazarı is very distinct in comparison to the former appearance and characteristics of the city center. In this sense, according to the analysis undertaken in this study, it could be argued that Sakarya Government House, after its construction in 1960, created an alternative point of attraction for the daily use of citizens, and with the public space that it provided, contributed to the transformation of Adapazarı from a small Ottoman town to a modern and defined Republican city in the second half of the 20th century.

The establishment of the Sakarya Government House complex led to the re-configuration of the physical arrangement of its vicinity, which mainly included the new public square and the emerging road axes with Atatürk Boulevard as the most significant among them. Thus, the construction of the complex in 1960 accelerated the formation of the new administrative center in the city. This change in the city center was not only limited with the formation of a new administrative center, but also led to the development of new commercial and residential areas in the vicinity. In this sense, the comparison of two maps of the region that were produced twenty years apart was

quite essential in terms of understanding the change in the urban context of the city. In fact, a comparative analysis of 1957 and 1977 maps clearly summarizes the transformation and development direction of the city towards the new city square in front of the Government House complex. This new city square, together with the Station Square right next to it and Atatürk Boulevard, became the main meeting and gathering point for the citizens, and hence witnessed many national days, festivals and political speeches for years as the main public space of the city.

Yet, the factors that affect the appearance of cities and buildings are the conditions and consequences of different historical contexts. Likewise, after evaluating its 45 year long life and contributions to the city, the study will be concluded with the narrative of its dramatic ending.²⁵⁵

Two critical earthquakes 30 years apart, first in 1967 and then in 1999, caused major physical changes in the history of the city, and consequently led to the ultimate demolition of the building complex. Indeed, Sakarya Government House survived both of these major earthquakes. Seven years after it was opened in 1960, it was shaken by the 1967 earthquake with a magnitude of 6.8. Although the finance and courthouse office blocks survived without any damage from the earthquake, the governor's office block, designed as the third and the highest of the complex, was moderately damaged due to the infirmities of its static project, even though it settled 36 km away from Bolu, the epicenter of the earthquake.²⁵⁶ Kortan explains the damages in the governor's office and their causes after the 1967 earthquake as follows:

At the center of this building was a concrete box that we call the core and the stairs; elevators and toilets were located there. It was intended to be a protective

²⁵⁵ Kortan, E., interview with the author, December 6, 2019.

²⁵⁶ Arioğlu E., Anadol K., Arioğlu Ü., (2007), Uluslararası Deprem Mühendisliği Açısından Önemli Bir Olgu ve Kayıp: Güçlendirilmiş Adapazarı Vilayet Binası, Tarihi Eserlerin Güçlendirilmesi ve Geleceğe Güvenle Devredilmesi Sempozyumu-1, pp.241-253.

box for the building from both the vertical and horizontal loads. However, since this box was not placed symmetrically in the project, for certain reasons, but it was located eccentrically, the building tried to bend due to the impact of the torsional loads of the earthquake. In the reinforced concrete wall around the core, the cracks of that rotation were clearly distinctive as the earthquake tried to turn the building very prominently. But of course it is difficult to construct buildings in Adapazarı, it is a city of earthquakes.²⁵⁷

After this devastating earthquake in 1967, the building was proposed to be demolished and rebuilt, but a very comprehensive fortification work was carried out instead.²⁵⁸ Hence, the first major physical change that the building underwent came with the consolidation works at that time. First of all, on both sides of the building, symmetrical reinforced concrete towers were added. Secondly, the ground floor was closed, losing the open space there that had been designed to comprise of the colonnades in accordance with one of the symbolic and main architectural decisions of the building. (Fig.5.1)



Fig.5.1: Sakarya Government House and its square, 1990s.

(“Sakarya’da Kamusal Alan Girişimleri,” 2008)

²⁵⁷ Kortan, E., interview with the author, December 6, 2019.

²⁵⁸ The governor’s office block was fortified by Ersin Arıoğlu Construction Company. Arıoğlu, a certified engineer graduated from Istanbul Technical University, summarized their reinforcement and repair works at this point by indicating that the wrenching irregularities of the building were minimized, the axes of the center of gravity and stiffness were overlapped, and the columns were reinforced. Arıoğlu, Anadol, Arıoğlu, 2007, pp.244, 248.

Following this fortification and restoration project, the governor's office block, and the courthouse and finance office blocks, were opened for service again eight months after the earthquake. However, 30 years after the 1967 earthquake, this time in August 17, 1999, there was an even more severe earthquake. The epicenter of this earthquake of 7.7 magnitude was Gölcük, Kocaeli, which is even closer to Adapazarı. After this earthquake, more than half of the buildings in the city either collapsed or were seriously damaged. The governor's office block of Sakarya Government House was one of the few buildings in Adapazarı that survived the earthquake with almost no damage as a result of the aforementioned fortification works following the 1967 earthquake even though the fault line was only 7 km away from it.²⁵⁹ However, this time, the two other main blocks of the complex where the finance and courthouse offices were located, which had survived the 1967 earthquake without any damage, were completely destroyed. (Fig.5.2) Regarding this issue, Kortan indicates:

There are some building forms, earthquake-resistant forms; for example, the courthouse is actually a square form. This should not have been destroyed in the earthquake. At that time, we gave an earthquake expert named Adnan Çakıroğlu, the job of making calculations. We didn't do the calculations as an architect. We trusted this expert. But when these two buildings collapsed, our earthquake specialist civil engineer friends from Middle East Technical University went there. When they returned, I asked them the reason of the demolition. The answer they gave me was that all the buildings constructed with the old concrete specifications were demolished. Therefore, new

²⁵⁹ Anadol, K. "Adapazarı Vilayet Konağı neden ve nasıl yıkıldı?" *Yapı*, No: 292 (2006), p.11. In fact, the performance of the Adapazarı Governor's Office Block was evaluated by a report prepared by academicians of the Civil Engineering Department of Berkley University, California, which is considered as the authority in the international earthquake engineering literature, and was also published in the scientific journal of *Earthquake Spectra*, issued on December 2000, Volume: 16, pp.268-270. Kortan also pointed out that Arıoğlu and his team strengthened the building so successfully that he gave presentations at a great number of seminars and thus, showed and introduced the buildings on such national and international platforms. Kortan, Enis, interview with the author, December 6, 2019.

reinforced concrete specifications were regulated after the earthquake, which is still valid today.²⁶⁰

As the Governor's Office Block showed a very successful seismic performance, the building was used as a crisis management center for three to four months following the earthquake.²⁶¹ Similarly, the square in front of it was transformed into an area where the institutions communicated and coordinated during this disaster.²⁶² Following this period, after this thriving performance of the building, *Yapı Merkezi* initiated a campaign in 2000 for the protection and preservation of the structure and its transformation into a museum of earthquakes, which was signed up by tens of academicians and bureaucrats.²⁶³ However, this suggestion that would include the photographs and information of the disaster, remained inconclusive.



Fig.5.2: After the earthquake of 1999, Government Office Block still standing while the surrounding buildings were completely destroyed.

(“Sakarya’da Kamusal Alan Girişimleri,” 2008)

²⁶⁰ Kortan, E., interview with the author, December 6, 2019.

²⁶¹ Arıoğlu, Anadol, Arıoğlu, 2007, p.250.

²⁶² “Sakarya’da Kamusal Alan Girişimleri,” 2008.

²⁶³ Arıoğlu, Anadol, Arıoğlu, 2007, p.252.

Unfortunately, in the ongoing process, the municipality decided to demolish the building together with the Atatürk statue in the front, within the scope of the development initiatives and to build an underground car park together with a green open space on the land level. In addition, in the meantime, a forge damage report for the building was received in order to justify the reasons for this action, although the reports that were received from *Yapı Merkezi* demonstrated the opposite for the structural condition of the building.²⁶⁴

Consequently, despite all the objections of the Adapazarı local press and people, the building was demolished by the municipality in April 2005. In addition to its architectural value, the only building of the city with a public identity that witnessed a history of almost 50 years was thus destroyed despite its thriving performance in various earthquakes.²⁶⁵ Kortan explains his thoughts about the demolition as follows:

Of course, this is very sad... A building, even the most important building of Adapazarı... This building, which had been revived with such a successful strengthening by an expert engineering team, was demolished by a man deciding on his own.²⁶⁶

The Governor's Office Block was actually demolished with the idea of creating a larger city square. However, as Erdönmez and Akı suggest, the quality of public space, especially that of squares, plays a very important role in establishing the identity of a

²⁶⁴ Anadol, K. "Adapazarı Vilayet Konağı neden ve nasıl yıkıldı?" *Yapı Dergisi*, No: 292 (2006), p.13.

²⁶⁵ With the decision taken by the municipality and its realization, the technical stances were ignored and a scientific and historical document was extinguished. As Arıoğlu specifies, Turkish technicians and scientists of the future, despite the insistent warnings and requests of the authorities, were deprived of such a valuable document and this significant structure that the earthquakes could not have damaged was destroyed for political whims. Arıoğlu, Anadol, Arıoğlu, 2007, p.250.

²⁶⁶ Kortan, E., interview with the author, December 6, 2019.

city.²⁶⁷ In this respect, the square, which had been formerly confined by all the external elements of the complex, such as the eave in the front, the sequence of trees, and the low wall in front of Sakarya Government House, was left as a completely unidentified, unlimited and huge empty area for years. Although the underground level of this area began to function as a car parking area for 370 vehicles, the square is evidently off scale and even lacks basic landscape elements such as lighting, social space and green area arrangements. *Kent Meydanı* (City Square), which was designed with a disaster-oriented approach to be used as shelter, gathering and storage area in times of potential earthquakes, currently has a wide open area of 10 thousand square meters. The square has become much larger than the old one as empty space right in the center of the city.²⁶⁸ (Fig.5.3)



Fig.5.3: Current situation of the area, 2017.

(“Sakarya’da Kamusal Alan Girişimleri,” 2008)

For Adapazarı, which has always carried the risk of earthquakes, leaving such a large open space in the middle of the city could be necessary as an emergency strategy; however, its current position without involving other functions deprives it of being the site of daily life of the city. Thus, as a matter of fact, there are very few people in the

²⁶⁷ Erdönmez, E. & Akı, A. “Açık Kamusal Kent Mekanlarının Toplum İlişkilerindeki Etkileri.” *Megaron*, 1 (2005), p.79.

²⁶⁸ “Sakarya’da Kamusal Alan Girişimleri,” 2008.

square during normal days, and except from the large hard floor covering and a few water elements that are almost unrecognizable within the huge scale of the area, any arrangements to define and determine the usage of the square has not yet been made.²⁶⁹

Thus, the destruction of the Sakarya Government House complex, which witnessed and affected the 50-year history of the city unlike today's isolated area, is a serious loss for Adapazarı. In addition to its historical and architectural value, the disappearance of the places where the citizens spent their lives created significant loss of memory for the city.²⁷⁰

To conclude, Sakarya Government House constitutes a significant example both in terms of reflecting the conditions and architectural approaches of the period, as well as its strong relationship with and contributions to the development of the city of Adapazarı. In that sense, this study aimed to bring together these two not much studied topics; the architectural history of the city of Adapazarı during the second half of the 20th century and Sakarya Government House as a significant example of the architectural products of the period. In this sense, the reciprocal analysis of these topics in this study is expected to provide a basis for related future studies in order to evaluate architectural production in relation to the use and the meaning of buildings in their urban contexts.

²⁶⁹ "Sakarya'da Kamusal Alan Girişimleri," 2008.

²⁷⁰ The building of Sakarya Government House was brought to agenda in the Poster Presentations of DOCOMOMO Turkey, which was established in 2002 for documenting and preserving the modern architectural production of the 20th century. For Sakarya Government House as well, the accumulation of knowledge plays an important role in the evaluation and interpretation of its architecture. See: Hande Savaş, Gürkan Okumuş, Gökhan Okumuş, "Sakarya Government House", DOCOMOMO Turkey Poster Presentations, Abstract Book, Tekirdağ, 2019.

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A. TURKISH SUMMARY / TRKE ZET

SAKARYA HKMET KONAĐI VE 20.YZYILIN İKİNCİ YARISINDA ŐEHİR MERKEZİNİN DNŐM

Bu alıőma, 1955 yılında Bayındırlık Bakanlığı tarafından dzenlenen ulusal bir yarıőma sonucunda inőa edilen Sakarya Hkmet KonaĐı binasına odaklanmaktadır. alıőmada, Enis Kortan, Harutyun Vapurciyan, Niőan Yaubyan ve Avyerinos Andonyadis tarafından tasarlanan bu binanın, 1960 yılında aılması ve 1999 Adapazarı depreminde aldđđ ciddi hasarın ardından, 2003 yılında yıkılmasına kadar olan srete, őehir merkezinin dnőmndeki rol incelenir. Bu doĐrultuda, Sakarya Hkmet KonaĐı kompleksi iki temel baĐlamda tartıőılmıőtır; ncelikle mimari zellikleri incelenerek bina leĐinde, ikinci olarak da kompleksin kentle, zellikle bu yapı sayesinde nemli bir dnőm geiren Adapazarı őehir merkeziyle etkileőimine odaklanarak daha geniő őehir leĐinde incelenmiőtir.

1950'lerin modern mimarisi, literatrde Amerika Birleőik Devletleri'nden doĐan ve yerel farklılıklarla da olsa aynı temel ilkelerle dnyaya yayılan Uluslararası Stil olarak tanımlanmaktadır.²⁷¹ 1950'lerde Trkiye'de inőaat sektr ykseliőteydi ve geliően iletiőim araları mimarlara yabancı rnleri takip etme fırsatı verdi. Bylece yabancı rnekleri grerek yeni eĐilimlerle tanıştılar ve dnyadaki uygulamaları mimarlık basından takip ettiler.²⁷² Aynı dnemde Bayındırlık Bakanlığı tarafından dzenlenen mimari yarıőmalar gen, yeni mezun mimarlar arasında byk ilgi grd. Yarıőmalar

²⁷¹ Joedicke, 1969, qouted in Kortan, 1973, p.31.

²⁷² Batur, Afife. "The Post-War Period: 1950-1960" in A Concise History: Architecture in Turkey during the 20th Century, İstanbl, 2005, p.69.

sonucunda mimarlar, diğer mimarlar, resmi kurumlar ve üniversiteler ile sık sık diyalog kurma fırsatı buldular.²⁷³ Sakarya Hükümet Konağı, Türkiye'de mimari bağlamın önemli bir örneğini oluşturan böyle bir dönemin ürünüdür. Uluslararası üslubun modern, rasyonel mimarisinde yenilikçi bir yaklaşımla tasarlananmış ve 2003 yılında yıkılıncaya dek halka başarıyla hizmet etmiştir.

Her ne kadar bahsedilen bu dönem sıklıkla mimarlık tarihçilerin analiz konusu olsa da, ilgili literatürün kronolojik ve mekansal yönlerden kısıtlamaları olduğu dikkat çekicidir. Bu bağlamda Altan, Cumhuriyet'in kurulmasıyla hızlanan modernleşme sürecine yapılan vurgu nedeniyle, metropoliten kentlerde, özellikle de ilk ve en büyük değişikliği yaşayan başkent Ankara'nın kentsel planlama ve mimari değişimine öncelik verildiğini belirtir. Fakat son yıllarda, mimarlık tarih yazımında bu sınırlamalar aşılmaya başlanmış ve Ankara, İstanbul ve İzmir gibi büyük şehirlerin yanı sıra, ülke genelindeki örnekler incelenmiş ve yapılan yayınlarla gündeme getirilmiştir.²⁷⁴ Mekânsal sınırlama yıllar geçtikçe ortadan kalkmaya başlasa da Sakarya kenti, fiziksel çevresi, mimari üretimi veya kentsel dönüşümü hiçbir zaman mimari tarihçiliğinin tam anlamıyla merkezinde olmamıştır.

Ancak, 1956 yılında tasarlanan Sakarya Hükümet Konağı, daha önce ülkede yaygın olarak kullanılmayan detaylar ve malzemeler uygulanarak yapılmış yenilikçi tasarım yaklaşımı ile Türkiye'de dönemin modern mimarisi için öncü çalışmalardan biriydi. Körtan bu noktaya dikkat çekerek, Sakarya Hükümet Konağı'nın mimari topluluk

²⁷³ Karaaslan, Merih, "Söyleşi: Osmanlı'dan Bugüne Hükümet Konakları." *Mimarlık*, 203 (1984), p.7.

²⁷⁴ Altan-Ergut, Elvan, "Cumhuriyet Dönemi Mimarlığı: Tanımlar, Sınırlar, Olanaklar." *Türkiye Araştırmaları Literatür Dergisi* 7, no. 13 (2009a), p.124.

arasında çok fazla bilinmediğini, bu konuda yeterli yayın bulunmaması nedeniyle genellikle gölgede ve arka planda kaldığını belirtir.²⁷⁵

Buna paralel olarak, bu çalışmanın temel amacı, Ankara, İstanbul ve İzmir gibi büyük şehirlerin ötesinde, ikinci planda kalmış küçük şehirler ve buralarda üretilmiş önemli yapılar hakkında bilgi geliştirmek amacıyla, Adapazarı örneğini inceleyerek 20. yüzyılda Türkiye'nin mimari ve kentsel bağlamı üzerine literatüre katkıda bulunmaktır. Sakarya Hükümet Konağı örneğine odaklanan bu çalışma, Adapazarı'nın dönem boyunca mimari ve kentsel gelişimine ilişkin sınırlı literatüre, yapı kompleksinin mimari özellikleri ile kent merkezinin dönüşümündeki rolü arasındaki ilişki açısından katkıda bulunmayı amaçlamaktadır.

Bu bağlamda, girişin ardından, çalışma üç ana bölüm etrafında düzenlenmiştir. Şehrin tarihsel gelişimine genel bir bakış ile başlayan ilk bölümde, küçük bir köy olarak kurulmasını takip eden süreçte, Adapazarı'nın mütevazı bir Osmanlı kasabasından, Cumhuriyetin kuruluşunu takip eden süreçte 20. yüzyılın ortalarında, bağımsız bir ile dönüşümü detaylı bir şekilde incelenmiştir. Bu noktada, çalışmanın esas konusu olan, 20. yüzyılın ortalarında kentin yeni yönetim merkezinin değerlendirilmesini güçlendirmek amacıyla, şehrin Osmanlı dönemindeki tarihi yönetim merkezi olan eski Adapazarı Hükümet Konağı da detaylıca incelenmiştir.

Üçüncü bölümün ilk kısmında odaklanılan, Osmanlı'dan cumhuriyete hükümet konaklarının geçirdiği değişim ve bu binaların işlevsel, sembolik ve üslupsal özelliklerinin tartışıldığı bölüm, Sakarya Hükümet Konağı'nın oluşum sürecini ve Adapazarı'nın yapıyı çevresini dönüştürmesini anlamak adına önemli bir yere sahiptir. Esasen 19. yüzyıla kadar, yönetim amacıyla inşa edilmiş veya tahsis edilmiş ayrı kamu

²⁷⁵ Kortan, E., 2003, "Soruşturma 2003: Mimarlık Geçmişini Değerlendiriyor" Üzerine Bir Deneme, Enis Kortan. *Mimarlık*, no. 314. Retrieved from: <http://www.mimarlikdergisi.com/index.cfm?sayfa=mimarlik&DergiSayi=26&RecID=257>

binaları yoktur.²⁷⁶ Tanzimat dönemi yenilikleri ile yapı repertuarına eklenen Hükümet Konakları, zaman içinde devletin gücünü ve otoritesini simgeleyen, çevresinde yer alan idari fonksiyonlu diğer binalar ile birlikte kentlerin en önemli kamu yapıları haline dönüşmüşlerdir.

1892 yılında inşa edilen, Adapazarı'nın ilk Hükümet Konağı, çevresindeki telgraf ofisi, gümrük evi, belediye otel ve ofisi, polis binası, itfaiye binası ve hapishane gibi diğer benzer idari fonksiyon binalarıyla birlikte bir idari merkez oluşturuyordu. Söz konusu idari birimler, şehrin ticari merkezi olan pazar alanı ve merkez camilerine yakın konumlandırılmıştı. O zamanki şehir merkezi, merkezdeki camiler, onları çevreleyen çarşılar ve çarşıları çevreleyen yerleşim alanları ile tipik bir küçük Osmanlı kasabasıydı. Bununla birlikte, öncelikle demiryolunun gelişi ve bu sayede yapıları çevrenin hızla dönüşümü ile kentin merkezini oluşturan çevre, merkezi karakterini kaybetmeye başlamış ve Sakarya'nın bağımsız bir ile dönüşümü ile ulusal bir yarışma sonucu Sakarya Hükümet Konağı'nın inşası ile şehrin yeni idari merkezi şekillenmeye başlamıştır.

Üçüncü bölümün ikinci kısmı, Sakarya Hükümet Konağı'nın tasarım ve inşa sürecine odaklanmaktadır. 1954 yılında Sakarya'nın bağımsız bir il olmasının ardından düzenlenen mimari proje yarışmasından başlayarak, Sakarya Hükümet Konağı'nın tasarım sürecini, jüri raporları ve aynı yarışma için önerilen diğer projeleri de göz önünde bulundurarak inceler.

Bu noktada, Sakarya Hükümet Konağı'nın üretildiği dönemde, ülke çapında sıklıkla düzenlenen mimari proje yarışmalarının değerlendirme kriterlerinin daha geniş bir perspektiften incelenmesi, binanın üslubunu anlamakta yardımcı olacaktır. Bu sebeple,

²⁷⁶ YAZICI Metin, Nurcan. “Trabzon Örneğinde Tanzimattan Cumhuriyete Hükümet Konağı Binaları.” *Uluslararası Sosyal Araştırmalar Dergisi*, 1/5 (2008), p.951.

Sakarya Hükümet Konağı'nın inşa edildiği dönemi, öncesinin ve sonrasının mimarlık ortamını irdelemek adına, 1930 ve 1980 yılları aralığında açılan yarışma projelerinin bir analizi yapılmıştır.

Analiz sonucunda kısaca, tüm dönemlerde, modernist mimarlığın işlevselci yaklaşımının mimarlıkta önemli bir faktör olduğunu ve Cumhuriyetin ilk yıllarından başlayarak jüri raporlarında çokça vurgulandığını gösteren işlevsellik, fizibilite, ekonomi ve programa uygunluk kavramları dikkat çekicidir.²⁷⁷ Ek olarak, Sakarya Hükümet Konağı'nın inşa edildiği, 1950 ve 1980 yılları aralığında, yataylık, esnek plan, insan ölçeği, hafiflik ve teknoloji kavramları diğer dönemlerden farklı olarak ön plana çıktığı gözlemlenmiştir.²⁷⁸

Öte yandan, dönemin her ödüllü önerisinde, bina kompleksi önünde bir açık alan planlanması dikkat çekicidir. Bu bağlamda, Sakarya Hükümet Konağı tasarımının da en önemli öğelerinden biri olan, bina ile şehir arasında bir ilişki kurmanın hem mimarlar hem de jüri için her projede baskın bir yaklaşım olduğu söylenebilir.

Bunlar dışında, Sakarya Hükümet Konağı'nın tasarım kararları, mimarlarının yaklaşımları ve ürettikleri diğer yapıları ile karşılaştırmalı analizleri ile dönemin Türkiye'deki rasyonel mimarlık üretimi bağlamında detaylıca incelenmiştir. Hükümet Konağı, Adliye ve Maliye olmak üzere üç farklı fonksiyonun üç farklı yapı ile ifade edildiği tasarım, plan çözümlemesindeki hafif bölücü duvarları ile sağlanan esneklik, taşıyıcıdan bağımsız kurgulanan cam metal cephesi, önünde tasarlanan meydanı, pilotiler ile yükseltilerek zeminin boş bırakılması ve bunu takip eden iç bahçesi ile Ludwig Mies Van Der Rohe ve Le Corbusier ilkelerinin uygulandığı, dönemin rasyonel ve modern mimari anlayışını başarıyla yansıtan bir tasarımdır.

²⁷⁷ Bozdoğan, Akcan, 2012, p.182.

²⁷⁸ Meltem, Aydın. "1930-2010 Arasında Türkiye'de Yapılmış Mimari Yarışmalardaki Değerlendirme Kriterlerinin Değişimi," *Yarışmalar ve Mimarlık Sempozyumu 2013*, p.23.

Dördüncü Bölüm, kentin ve yapı kompleksinin iki farklı ölçeğini birlikte yorumlayarak binayı kentsel ortamı içinde ele almaktadır. 1960 yılında Sakarya Hükümet Konağı kullanıma açılmasının ardından, kenti bir mıknaş gibi kendine çekmiş ve şehrin gelişim yönünde belirleyici rol oynamıştır. Bu gelişim öncelikle, Çark Caddesi ve devamında Atatürk Bulvarı gibi ortaya çıkan yeni kent eksenlerinin oluşması ile kendini göstermiş ve eski çarşı ve camiler etrafında kurgulanmış şehir merkezine alternatif bir çekim noktası olarak hızla gelişmiştir.

Bu çerçevede, dördüncü bölümün ilk kısmında, Sakarya Hükümet Konağı'nın inşasının ardından kentin yeniden belirlenen idari merkezi ve bu merkez odağında hızla gelişen ticari, idari ve yerleşim alanları detaylıca incelenmiştir. Bu noktada kentin yirmi yıl aralıklarla oluşturulmuş 1957 ve 1977 yıllarına ait iki haritasının karşılaştırmalı analizi kentsel bağlamda yaşanan dönüşümü özetler niteliktedir. Bu süreçte, büyük ölçüde Atatürk Bulvarı ve Hükümet Konağı kompleksiyle ilişkili olarak oluşturulan yeni şehir meydanı odağında, Ziraat Bankası, ATSO gibi resmi binaların yanı sıra, Belediye Ofis Blokları, ÇEK 2 İş Hanı, Akkoç İş Hanı, Messeret İş Hanı, Sipahiler İş Hanı, Erman İş Hanı ve Türkoğlu İş Hanı gibi ofis bloklarının sayısında önemli bir artış gözlenir.

Sakarya Hükümet Konağı'nın mimari duruşu ve sembolik anlamının bir sonucu olarak, bulunduğu şehrin bir kısmı bürokratik ve resmi bir karakter kazanmış ve Adapazarı'nın modern ve yeni yüzü haline gelmiştir. Şehri bir mıknaş gibi çeken Hükümet Konağı, sadece yeni bir şehir merkezinin ve Adapazarı meydanının yeniden belirlenmesinde değil, aynı zamanda çevredeki kamusal kullanımın dönüşümünde de etkili rol oynamıştır. Bu bağlamda, dördüncü bölümün ikinci kısmında, öncelikle önündeki meydana odaklanarak Sakarya Hükümet Konağı'nın kamusal kullanımı, vatandaşlar ile kurduğu etkileşimin boyutları, nasıl ve hangi amaçlarla hizmet verdiği ve tüm bunlar dolayısıyla kentsel hafızadaki yeri tartışılmıştır.

Zamanla kentin yönetim merkezi ve ana kent meydanı haline gelen Hükümet Konağı kompleksinin önündeki meydan, bilinçli olarak tanımlanmış ve sınırlandırılmış bir açık alanı tanımlar. Vaziyet planında belirlenen ana eksen şehirle ilişkili olarak, halkın kullanımına uygun olmak, insanları davet etmek ve meydanı olabildiğince yayalaştırmak için tasarlanmıştır. Bunlara ek olarak, Sakarya Hükümet Konağı'nın yıllar içinde, sayısız kutlamalara, törenlere ve siyasi konuşmalara ev sahipliği yaptığı ve şehrin 1967 ve 1999 yıllarında geçirdiği iki büyük depremde bir toplanma alanı ve kriz yönetim merkezi olarak hizmet verdiği belirtilmiştir.

Çalışma, Sakarya Hükümet Konağı'nın 45 yıllık ömrünü ve şehre katkılarının değerlendirdilmesinin ardından, binanın trajik sonunun ele alınması ile sonuçlandırılmıştır. Depremlerin yarattığı hasarlar sonucunda geçirdiği fiziki değişimler ve 2005 yılında Adapazarı yerel basınının ve halkının tüm itirazlarına rağmen yıkılışı aktarılmış ve uzun süreler aktif olarak kullanılan kent meydanının aksine, günümüzdeki ölçeksiz ve atıl durumu değerlendirilmiştir. Bugünün izole alanından farklı olarak şehrin elli yıllık tarihine tanıklık eden Sakarya Hükümet Konağı kompleksinin yıkılması Adapazarı için ciddi bir kayıptır.

Sonuç olarak, Sakarya Hükümet Konağı, hem dönemin koşullarını ve mimari yaklaşımlarını yansıtmaması, hem de Adapazarı şehri ile olan güçlü ilişkisi ve gelişimine katkıları açısından Türkiye'nin 20.yüzyıl mimarlık ortamı için önemli bir örnek oluşturmaktadır. Bu anlamda, bu çalışmanın, çok fazla incelenmemiş bu iki konuyu, Sakarya Hükümet Konağı ve Adapazarı kentsel gelişim tarihini bir araya getirerek, binaların kentsel bağlamlarında incelenmesi ile ilişkili gelecekteki çalışmalar için bir temel oluşturması beklenmektedir.

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